TEMPLE CARS OF MEDIEVAL TAMIḻAHAM

RAJU KALIDOS

A no. 13857

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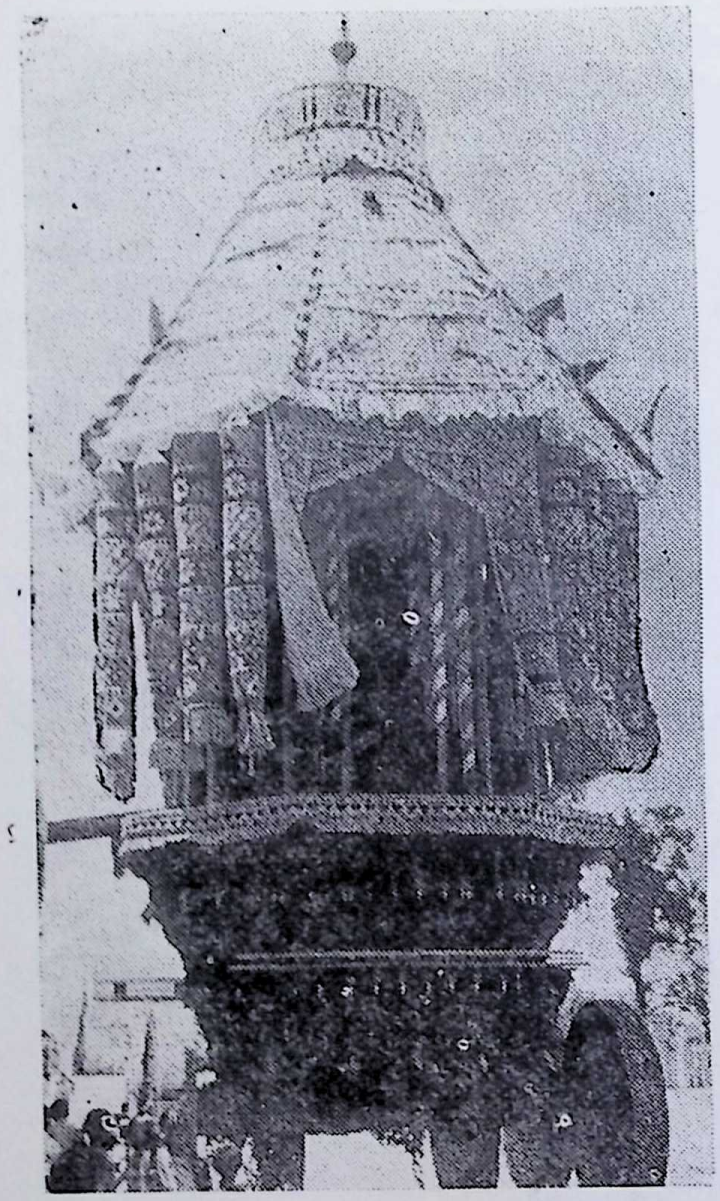
Temple Cars of Medieval Tamilaham

Tiruvāḍaṉai *Tēr*



Ratham devamayaṁ vipra sarvadevamayaṁ tathā
Sarvayajñamayaṁ ... *infra p. 17.*

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TEMPLE CARS OF MEDIEVAL TAMILAHAM

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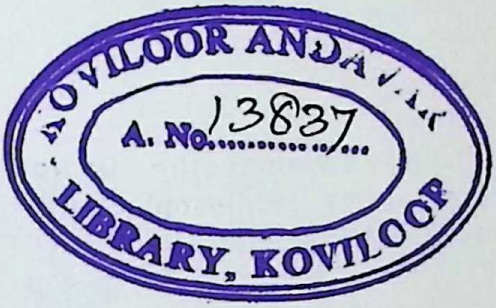

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Dedication

To my in-laws
Sri R. K. Rengasamy Naidu &
Smty. Rajalakshmi Rengasamy
(in loving memory of their *ṣaṭābhiṣekam*)

TRANSLITERATION SCHEME

அ	अ	a	க்	क्	k	ப்		p
ஆ	आ	ā	–	ख्	kh	–	ु	ph
இ	इ	i	–	ग्	g	–	ं	b
ஈ	ई	ī	–	घ्	gh	–	ம	bh
உ	उ	u	ங்	ङ्	ṅ	ம்	म्	m
ஊ	ऊ	ū	ச்	च्	c	ய்	य्	y
எ	ए	e	–	छ्	ch	ர்	र्	r
ஏ	–	ē	–	ज्	j	ல்	ल्	l
ஐ	ऐ	ai	–	झ्	jh	வ்	व्	v
ஒ	ओ	o	ஞ்	ञ्	ñ	–	श्	ś
ஓ	–	ō	ட்	ट्	ṭ	–	ष्	ṣ
ஔ	औ	au	–	ठ्	ṭh	–	स्	s
–	ऋ	ṛ	–	ड्	ḍ	–	ह्	h
–	ः	ṁ*	–	ढ्	ḍh	ள்	–	ḷ
ஃ	:	ḥ**	ண்	ण्	ṇ	ன்	–	ṉ
			த்	न्	t	ற்	–	ṟ
			–	थ्	th	ன்	–	ṉ
			–	द्	d			
			=	ध्	dh			
			ந்	न्	n			

* *anusvāra*

** *ăyutam* (Tamil) and *visarga* (Samskrt)

PREFACE

The temple cars of Tamiḻaham are a group of wood carved monuments, noted for their structural and iconographical excellence. Pioneering attempts in outlining the fundamental features have been made by some scholars.[1] But a systematic investigation of the history, socio-economic aspects and art heritage of the temple cars is unattempted yet. So the present study hopes to give justification to the chosen problem in its historical and artistic perspectives.

It was in the small dusty town of Periyakuḷam (Madurai district) that I picked up the subject for a research course. The *tēr* of the Bālasubrahmaṇyasvāmi temple, standing on the road-side, little away from the temple complex, drew my attention during evening walks and I quite often used to make an observation of its structural design and iconographical motifs. What group of artistically potential monuments! so badly conserved and gravely neglected by art historians. It was a sudden flash of inquisitiveness that forced me to choose the subject for doctoral study. I was almost decided in involving myself in this job which many of the senior scholars in Tamil Nadu said will be very difficult to complete and highly challenging for a beginner. At that time I was employed in the N.G.M. College at Pollachi as Lecturer in History. The year was 1978. I was in my early thirties, having completed seven years of teaching at the graduate and post-graduate levels with a book my credit, entitled *History and Culture of the Tamils* (Dindigul, 1976; also translated into Tamil, Dindigul, 1977). My ambition was to take the doctoral degree in art history and

1. Jouveau-Dubreuil, *Archo'ologie du Sud De L'inde*, Voĺ. II (Iconographie) pp. 143-5; K.K. Pillay, *The Suchindram Temple*, pp. 431-4; K.V. Raman, *Śri Varadarājasvāmi Temple–Kāñchi* pp.178-9. Philip Rawson, Veronica Ions, Suresh B. Pillai and R. Nagasamy in their works have appended some plates with selections from the iconography of the temple cars.

dedicate myself to research. I applied for three years study leave which the college menagement could not sanction and so I resigned my job and joined the School of Historical Studies, Madurai Kamaraj University in January 1978 as a full-time U.G C. Research Fellow. My guide, Dr K. Rajayyan, okayed the topic after listening to my brief discourse on the novelty of the subject.

For nearly a year I engaged myself in collecting the available literature data on the subject, both from a study of epigraphical sources and the native texts, conventional and canonical, in Tamil and Sanskrit. It was at that time that the Indian Council of Social Sciences Research, New Delhi, solicited applications for a training in Survey Research Methods. I applied and was selected. I opted to work in the Tata Institute of Social Sciences at Bombay which proved to be a turning point in my academic life. The training imparted early in 1979 enabled me to give a definitive shape to my research design. The survey method adopted for the present study, the sampling technique employed and the coding procedure designed were the outcome of my study at the Tata Institute. During my stay at Bombay, I made it a point to visit the historical sites towards week ends and thus Elephanta, Kanheri, Aurangabad, Ellora, Ajantha etc. kept me spell bound for hours together, arousing in me a new vision for plunging my career in a new direction, i.e., art history and indirectly shaped the course of my post-doctoral work (*infra* p.465).

During 1979, I engaged myself in a systematic survey of cars in various parts of Tamilaham. From a study of the *Census Reports of Indina*: *Temples of Tamilnadu* (1961) I prepared a list of 246 temples, distributed over the various parts of the land, omitting not even a single taluk. Fifteen days were alloted for two districts each, a camera purchased and the field exploration begun. It was this field work which proved to be a blessing for my thesis and in the long run for several of the papers that I continue

to write even now (*infra* pp. 465–8). Nearly 1500 photographic samples were collected, mainly bearing on iconographical aspects and some on structural and festival aspects. In two years data collection was over and the thesis written in the next six months. The main part of the thesis in descriptive part was no problem but designing the coding procedure, preparing the various catalogues (iconographical etc.) and tables was highly laborious as everything done is manual with the use of a calculator. Had the computer been used, the result would have been better and the study more analytical. The thesis was completed in two and a half years. My guide, Professor K. Rajayyan, extended the maximum cooperation by correcting the script in a short time, say six months, and the thesis submitted in March 1981. The result was declared one and a half years later. Though the announcement of the result proved to be a protracted affair, I was elated by the outcome as all the examiners (Dr Pierre Filliozat - Paris, Dr Mario Bussagli –Rome and Dr S. Sattar–Dharwad) were unanimous in appreciating the methodology and graded the thesis 'highly commended'.

In June 1981, I joined the Arul Anandar College at Karumathur as Professor and Head of the Department of History. The Principal, Rev. Fr. K.C. George and the Vice–Principal, Rev. Fr. Andrews Thekkekara (S.J.) were highly encouraging to me in my post-doctoral research. I was with them for three years and then came over to the Tamil University, Thanjavur, to plunge myself into a career of full-fledged research. Professor V.I. Subramoniyam, D.Litt., the pioneering Vice–Chancellor of the University, showed me the way in this direction as a *guru* and mentor, a philosopher, friend and guide. During the past eight years, I made use of the data collected during 1979. Nearly 35 papers have been written, many of them communicated to international journals like the *East and West*, Rome (two published, one under print and two more accepted for publication); *Journal of the Royal Asiatic Society of Great Britain and and Ireland*, London (one

published), *South Asian Studies*, Cambridge (U.K., one published, one accepted and one communicated); *Acta Orientalia*, Copenhagen (one in press); *Bulletin of the School of Oriental and African Studies*, London (one communicated), *Journal of the American Oriental Society*, New Haven (USA. one communicated); *Artibus Asiae*, New York (one communicated) and some presented in national and international seminars at Kuala Lumpur. Hong Kong, Baroda, Ellora, Varanasi, Khajuraho, Kolhapur, Auragabad, Bangalore, Madras, Madurai, Trivandrum etc. (see attachment under bibliography, pp. 465–8). Many more are in the offing and in the years to come more light could be shed on the multifarious aspects of the iconograyhy of the car temples.

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1) the University Grants Commission and the Madurai Kamaraj University for the Fellowship awarded,
2) Professor Dr K. Rajayyan for all emcouragements and guidance,
3) the Indian Council of Social Sciences Research, New Delhi, and the Tata Institute of Social Sciences, Bombay, for the training in Survey Research Methodology,
4) the Indian Council of Historical Research for their consistent support of several of my projects, including the subsidy made available for printing this work,
5) the authorities of the following Libraries: Tamil Sangam at Madurai. Kerala University at Trivandrum, University of Madras, Theosophical Society at Adyar, Asiatic Society at Bombay, Sarasvati Mahal at Thanjavur, etc.,
6) the Executive Officers of the 200 and odd temples visited by me, the heads of various *maṭhas* especially Siravaṇapuram, Tiruvalam etc, temple priests and *Devasthānam* officials,

7) *Sthapatis* in the field *(infra* p. 66n), especially Vai. Ganapati *sthapati* of Māmallapuram and T.K. Rajamani *sthapati* of Tiruvadigai,

8) My colleagues and friends of the School of Historical Studies, Madurai Kamaraj University, especially Dr S. Manickam, Dr R. Venkatraman and Dr G. Sethuraman (ICCE),

9) My Colleagues at present in the Department of Sculpture, Tamil University, especially Dr T. Chandrakumar; my friends elsewhere especially K.S. Srinivasan (Nagamalai Pudukkottai), S. Thangam, Annakkodi, Selvam, Rajasekharan (Ayyampatty) and others,

10) M/S Chitra Printers, its proprietor R. Gopalakrishnan and workers in the press, M. Palanikumar, K. Nagalakshmi, M. Saravanadevi, D. Parameshwari, J. Ramalakshmi, R. Annakamu, B. Rani and R. Krishnaveni,

11) Last but not the least, my wife Mrs. Bhuvaneshwari Kalidos, my father-in-law (late) Sri R.K. Rengasamy Naidu, my brothers-in-law Sri A. Alagarsamy, R. Ravichandran, R. Vijayakumar and maternal uncle, S. Chinnasamy Naidu, who came to my rescue in several respects, especially the financial aspects of the project.

NOTE

I regret very much to say that the printer has played havoc over the script and there are too many printing errors, especially of the diacritical types. So, I request the readers to verify the index and glossary for all standard transliteration.

Thanjavur
June, 1989

Raju Kalidos

ABBREVIATIONS ADOPTED

Place Names :

A.P	Andhra Pradesh	PUD.	Pudukkōṭṭai
CHE.	Cheṅgalpaṭṭu	PON.	Poṇḍichcheri
COI.	Coimbatore	RAM.	Rāmanāthapuram
DHA.	Dharmapuri	S.A.	South Arcot
KAN.	Kaṉyākumari	SAL.	Salem
MAD.	Madras	THA.	Thaṉjāvūr
MDU.	Madurai	TIR.	Tirunelvēli
N.A.	North Arcot	TRI.	Tiruchirāppaḷḷi

Journals :

EI	*Epigraphia Indica*
IA	*Indian Antiquary*
IHQ	*Indian Historical Quarterly*
JASB	*Journal of the Royal Asiatic Society of Great Britain and Ireland*
JIH	*Journal of Indian History*
JUB	*Journal of the University of Bombay*

Publications and Publishers:

ARE	*Annual Epigraphical Reports*
ASI	*Archaeological Survey of India*
BVB	*Bharatiya Vidya Bhavan*
CII	*Corpus Inscriptionum Indicarum*
CRHT	*Census Reports of India. Temples of Tamilnadu*
EC	*Ephigraphia Carnatica*
Kalaham	Śaivasiddānta Nūrppadippu Kaḷaham

Nālāyiram	*Nālāyiradivyappirabandham*
NBT	National Book Trust
OUP	Oxford University Press
Pub.	Publication / Publisher
SII	*South Indian Inscriptions*
SITI	*South Indian Temple Inscriptions*
TAS	*Travancore Archaeological Series*
Tirum.	*Tirumuṟai*
TSMLib	Thanjavur Sarasvati Mahal Library
TTDES	*Tirualai-Tirupati Devasthānam Epigraphical Series*

Others:

ch(s)	chapter (s)
commt.	commentary
Fig(s)	Figure(s)
l(l)	line(s)
MS(S)	Manuscript(s)
n.d.	no date
n(n)	note(s)
Pat.	*Paṭalam*
Pati.	*Patikam*
p(p)	page(s)
Pt.	Part
Pl(s)	Plate(s)
Tam.	Tamil
tr.	translator
v(v)	verse(s)

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Introduction

Introduction

1. Scope of the work

In the present thesis an attempt is made to outline the history and art heritage of the temple cars of medieval Tamiḻaham, land of the Tamils, Tamil Nadu. The subject is given a two-pronged approach, viz., (1) historical, and (2) structural and iconographical. In the first, the vicissitudes of the temple cars through the ages, their place in temple paraphernalia the mechanism and organisation of car festival and the cars in the caste-ridden Hindu society are analysed. In the second, the structural designs of the various types of temple cars and a study of Hindu iconography as gleaned from the car temples are discussed. Though the scope is broad, it is on iconography that the major emphasis rests in view of the wealth of iconographical data. The delimitation of the period to medieval is followed mostly for the historical part of the thesis. In the selection of cars for structural and iconographical study no such limitation could be followed for various reasons, foremost among them being: (1) wood is a perishable material and so the icons carved out of it and ill-preserved in the temple cars do not last for more than two or three centuries, consequently most of the available cars happen to be later additions, (2) the temple cars as a repository of art traditions retain their medieval format in structural and iconographical character, (3) the popularity of *yāḻi* friezes, Rati and Manmatha forms, depictions of images with medieval coiffeur, dress and ornaments indicate

their close affinity to medieval traditions, and (4) the impact of modern art either in stylistic content or thematic output is not to be traced in the temple cars. So, the temple cars irrespective of their date of manufacture could by all means be treated medieval on the basis of their stylistic techniques, material and content.

The delimitation of the study to the medieval period is related to the issue where the medieval begins and where it ends? This is a much debated question. In the Indian context the ancient, medieval and modern periods are equated with the Hindu, Muslim and British periods.[1] This leads to another question where the Hindu and Muslim periods end or the Muslim and British periods commence? Should the Hindu period end with the intrusion of the Islamic forces under Muhammad of Ghazni by the dawn of the 11th century A.D. or the foundation of the Delhi Sultanate in A.D. 1203 ? Similarly the beginning of the British period could be assinged to various dates ranging from A.D. 1600 to A.D. 1801. The widely accepted date is A.D. 1757 while some scholars advance it to A.D. 1801.[2] Of late several scholars have questioned the Hindu–Muslim–British periods theory,[3] though no acceptable solution to the problem is given. While such is the case with Indian history as a whole, the case of regional histories is still more intricate. If medievalism is to be spoken in terms of Muhammadanism, it is to be doubted whether Tamilaham will have any medieval period at all. Her contact with Islamic expansionism began in A.D. 1311 when Malik Kapur invaded Madurai.[4] Since then, the Sultans of Delhi sent their forces to the Tamil country whenever they experienced a provocation or any temptation. No doubt, an attempt to implant the Muhammadan regime at Madurai was made in *circa* A.D. 1335 but it was a short-lived one because it survived for less than half a century.[5] Later the Navayets and the Wallajahs

1. Vincent Smith, *Oxford History of India*, p. 10.
2. R.C. Majumdar (ed.), *History and culture of the Indian People*, Vol. I, pp. 47,63–4.
3. Romila Thapar, *A History of India*, pp. 20-1.
4. Ishwari Prasad, *History of Muslim Rule in India*, p. 235.
5. S. Krishnswami Aiyangar, *South India and her Muhammadan Invaders*, pp. 155-88; A. Krishnaswami, *The Tamil country under Vijayanagar*, p. 149; D. Devakunjari, *Madurai through the Ages*, pp. 160–5.

of Arcot ruled over Tamiḻaham for nearly 100 years in the 18th century A.D.[6] But these were sporadic in character which account for no conspicuous periods in history. So the Hindu-Muslim-British periods theory is a far-fetched one as far as Tamiḻaham is concerned. To avoid all these confusion, the 'old wine' of the Continental historians in assigning the medieval period from A.D. 500 to A.D. 1500 seems to be a harmless solution. But it could not be applied *verbatim* to the history of Tamiḻaham since certain medieval forces like feudalism and art traditions were at their formative stage around A.D.1500 which reached the stage of culmination only by about A.D 1800. So, adopting the Continental solution in a slightly modified form the medieval period may be taken to extend from A.D. 600 to A D.1700 in the present work.

METHODOLOGY

With a view to study the structural pattern and iconography of temple cars specimens were selected from all parts of Tamiḻaham. Tirupati and Pondichery were also included in this survey. The selection of cars was undertaken on a random sampling basis with due care for their inclusion from Svāmi (Śiva), Ammaṉ (Mother Goddess), Viṣṇu, Gaṇapati, Muruga and Aiyaṉār temples. The specimen were selected from both rural and urban areas. On this basis 245 temples were selected from 214 centres and 343 temple cars surveyed. The structural and iconographical details gleaned from these cars have been condenced in the catalogues and tables. To help reference in the thesis, the temple cars have been given a code number as presented in Appendix III. Iconographical specimens have been numbered in a serial order as presented in Appendix V. The car codes consist of a Roman number with prefixes and suffixes in Roman alphabets. The prefix inidcates the presiding deity of the temple in which the car is found. The suffix represents the deity to whom the cars are dedicated or the month in which the car festival is calebrated. For example let us take S. XIV.G. The letter prefixed indicates that it is a Svāmi (Śiva) temple. The letter suffixed indicates that it is a Gaṇapati car. So it is a Gaṇapati car found in a

6. K. Rajayyan, *History of Tamil Nadu* (1565–1965), pp. 97–123, 134–227.

Śiva temple. The code is also self-explanatory with regard to the fact that the temple under consideration possesses more than one car. Some codes do not have suffixes. Such codes represent a temple which possesses only one car. In these codes the prefix itself denotes the deity to whom both the temple and the car are dedicated. For example, S.II is a code in which the prefix stands for both the temple and the car, dedicated to Śiva. To find out the name of the temple. place, taluk and district, the code has to be decoded with reference to the relevant catalogue, i.e.,Appendix III.The numbers given for iconographical specimen are to be treated as codes to the concerned specimen. They are in the form of Arabic numerals which is presented in the first column of the iconographical catalogue, i.e., Appendix V. To decode these numerals, their car codes have to be picked out from the third column in the same catalogue and decoded as already described.

The car codes and numbers of iconographical specimen are presented within parantheses whenever a reference to any temple or car or conographical specimen occurs.

Transliteration is done according to the table presented. Names iof places and historical personages are not strictly transliterated. So some discrepancies (e.g., Kṛṣṇa and Krishṇadeva Rāya, Nṛsiṁha–Vira Narasiṁha) could not be avoided. Phonetic value is stressed in the transliteration of some Tamil words (e. g., *kuṭil* written as *kuḍil*, *vaṭai* as *vaḍai*). The 'm' termination in Tamil and Sanskrit words it not stressed (e.g; *maṇḍapam* as *maṇḍapa*).

Non-English words and passages, excepting proper names, are *italicised*. In exceptional cases lengthy passages may appear within inverted commas.

2. Early history of the temple cars

The temple car was not just a monument of architectural and iconographical excellence. It was an institution which was deep-rooted in the socio-economic and religious traditions of the Indian society. As an institution, it acquired a multi-dimensional character, encompassing the entire fabric of society, only in the medieval period. In the earlier phase of history it was not so. It had an evolutionary process ot development, including the pre-historic roots of Indian culture, reaching the acme under Vijayanagar around the 15th century A.D. It is the peak of activity which the present work highlights, adding a note on its earlier and later phases as a kind of prolegomenon and post-script. Further more an understanding of the earlier development is of immense value to estimate the later trends in the historical perspective.

The temple car as an institution seems to have existed since the the age of the Indus valley civilization (c. 2500-1500 B.C.). Sir John Marshall has deciphered an Indus seal[7] as "that stone-chariot of the great god".[8] H. Heras associates the sign 0+0 with *tēr* (chariot or car),[9]

7. Nearly 800 seals of steatite and some incised on copper plates have been discovered in the Indus Valley. The script found in them consists of 300 to 375 signs which constitute a mysterious legacy of the Indus culture, their affinity to the world family of languages still constituting a riddle.
8. John Marshall, *Mohenjadaro and the Indus Civilization*, Pl. CXVI, No.30.
9. H. Heras, *Studies in Proto-Indo Mediterranean Culture*, Vol. I, p. 72.

a Tamil world. Another sign in the form of a circle with six radial lines inside is also supposed to represent a car.[10] It has been deciphered to mean *uyarēl tēr or Ammaṉ* (one *Ammaṉ* of the chariot of the sun). While *Herr* P. Meriggi takes the latter sign to represent a stamp or seal, Iravatham Mahadevan asserts that the Indus sign represents the sun or rather the sun-god.[11] Asko Parpola is opinion of that the sign stands for "(cart)-wheel because the spoke-wheeled war-chariot was a later invention of the Āryans".[12] They equate it with the Tamil word,*āḻi* (wheel).[13] The terracotta and bronze cart models[14] discovered in the Indus Valley contribute to idea that the cart was known to them. The association of the carts with religion[15] suggests the possibility that the carts were the earliest temple cars known to the Indian society.

The Indus valley civilization is said to have been overrun by the chariot-driving Āryans.[16] Their chariot was a light vehicle with spoked wheels and drawn by two or more horses.[17] The *Ṛg Veda* refers to

10. H. Heras, "Mohenjadaro Religion", *JBU*, V:1 (July, 1936).
11. Iravatham Mahadevan, "Study of the Indus Script through Billingual Parallels" Gregory L. Possehl [ed]., *Ancient cities of the Indus*, p. 264.
12. Asko Parpola *et.al.*, *Decipherment of the Proto-Dravidian inscriptions of the Indus Script*, p. 24.
13. Asko Parpola *et. al.*, *Progress in the Decipherment of the Proto-Dravidian Indus Script*, pp. 20-1.
14. K.N. Dikshit, *Pre-historic Civilization of the Indus*, p. 28.
15. The car and wheel signs are found in seal depicting a unicorn near an altar. This inscription has been deciphered by Heras into *Tēr and Pēral Uyarēl*, the high sun of pellral of the chariot and cultivated fields. See H. Heras, *Studies in Proto-Indo Medterranean Culure*, Vol. I, p. 122, fig 10. The seal under consideration helps prove the unicorn's association with ritual sacrifice and the inscription found there in proves the existence of the god, the car and the sacrifice. Possibly all three were interrelated.
16. A.L.Basham, *The wonder that was India*, p 29.
17. A.A. Macdonell & A.B.Keith, *Vedic Index of Names and Objecst*, Vol II, p 202.

the constituent parts of a chariot like *akṣa* (axle), *cakra* (wheel) *koṣa* (body) etc. The *Atharva Veda* and *Taittīriya saṁhita* mention the forepart of a chariot as *ratha mukha* while the *Satapatha Brāhmaṇa* speaks of its head as *ratha śiras*, The measurements of the axle, wheel and pole are given in the *Āpastambhasulbasūtra*.[18] Various types of chariots existed. There are specific references to *trivṛita rathena* (triangular cars).[19] In the *Taittirīya saṁhita* the *rathakāras* (chariot-makers) are mentioned. All these indicate that the mechanism of chariot was well advanced during the Vedic period. These chariots were used mostly for domestic or military purposes. Occasionally for religious purposes also they were used. In all Vedic oblations and rituals, the chariot was used for transporting the sacrificial requirements as well as the gods[20] from place to place. Thus, Agni is addressed as *rathīr adhvarānām* (the car which carries the oblations to the gods).[21] There is a reference in the *Ṛg Veda* to the pulling of chariots with the use of ropes[22] by which method temple cars alone are pulled today. The fact that the *ratha* is the *vāhana* (vehicle) of most of the Vedic gods like Indra, Varuṇa. Agni, Sūrya, Sāvitrī, the Aśvins, the Maruts and Uṣas also confirms the association of cars with the gods.

In the succeeding period the chariots came to be assoacited with the gods and festivals in a larger measure. The *Arthaśāstra* of Kauṭilya[23] (4th century A.D.) distinguishes three kinds of chariots, meant for domestic, military and religious purposes. The last type is called *devaratha*.[24] Again the same text speaks of *devagṛha* (temple),

18. *Ibid* p. 203.
19. H.H. Wilson *Rig Veda Sanhita* Vol .I p. 203.
20. *Ibid* pp.32-36.
21. *Ibid*, p. 119,
22. H.H. Wilson *op cit.*, Vol. II. p. 69.
23. The date of the *Arthaśāstra* is a disputed one. The original text seems to be a product of the 4th century A.D. See Romila Thapar, *Aśoka and the Deciline of the Mauryas*, pp. 218-25.
24 R.P.Kangle (ed), *The Kauṭilya Arthaśāstra*, Vol. I,2:33:5.

daivata pratima (image of God), *devatadvaja* (flag of God) and *daivatejyayam yātram* (festivals of gods)[25] which prove the existence of temples, images, cars, and festivals. These are confirmed by the inscriptions of Aśoka at Girnar,[26] Kalsi[27] and Shabhaşgarhi,[28] all Rock Edicts. They refer to the festivals prohibited by Aśkoa. Instead, it is said, that he caused *vimāna darşana* (exhibition of aerial chariots) to be performed.[29] In South India we have a specific reference to a car festival in the Hathigumpha inscription of Khāravela.[30] A Cheḍi king of the 2nd century B.C., he instituted a car festival in his eleventh regnal year, after his victory over the Nanda king, in which a neem-wood statue of the Jain God, Ketubhadra, was taken in procession in a wooden car.[31]

Contemporaneous with the Mauryas and the Cheḍis was the Caṅgam Age of Tamiḻaham. The literature of the period has plenty of references to *tēr* (car, chariot). But all these references pertain only to the secular cars, both domestic and military. Drawn by horses, they were conducted by charioteers, known as *valavaṉ* or *pāhaṉ*. Usage of phrases, like *neḍuntēr*[33] (high car), *poṟṟēr*[33] (gold car), *koḍiñji neḍuntēr*[34] (the high car with a lotus bud-like pedestal). *koḍittēr*[35] (the car with

25. *Ibid* Vol, III pp.156-5.
26. *CII*, Vol, II pp.1-2.
27. *Ibid*, pp. 27-8.
28. *Ibid* pp, 50-11.
29. *Ibid*., pp. 5-7.
30. The Cheḍis were patrons of Jainism and caused many cave temples like the Hathigumpha (elephant cave), Sarpagumpha (serpent cave,) and Vyāgraumpha (tiger cave) to be excavated in Orissa at Khaṇḍagiri-Udayagiri. near Bhuvaneshwar. See Dharmanarayan Rao, *The Early History of Kalinga*, pp. 281-2.
31. *IA*., XLIP, pp. 47, 52,
32. *Ahanāṉūṟu* 50, 66,
33. *Maṇimēkalai* I8; 1,32.
34. *Ahanāṉūṟu* 110, 230, 250.
35. *Ibid* , 36.

flag), *olimaṇineḍuntēr*[36] (the high car with ringing bells), *iyaltēr*[37] (swift car) and *aṇikoḷtēr*[38] (decorated car) were very common. They formed a wing of the army and regalia of nobility.[39] Kings of the age had their names prefixed with the epithet, *tēr*, e.g., Tērvaṉkiḷḷi, Tērvaṉmalayaṉ, Neḍuntērcceḻiyaṉ and Poṟṟērcceḻiyaṉ.[40] The car is also associated with legends like Pāri of the Parambu country who donated his chariot to a jasmine creeper which suffered without a support to spread its branches.[41] Though a number of festivals,[42] falling on *ātirai*[43] asterism and *Paṅguṉi*[44] month were known, nothing is said about temple cars and car festivals. In the military camp the chariot was much valued. A song known as *tēṛōr kaḷavaḷi*[45] (song of the charioteers) was choired with all jubilations in the battlefield. Dances like *piṉṟēr kuṟavai*[46] and *muṉṟērkuṟavai*[47] were performed by soldiers from the pedestal of the car.

In the pre-Pallava period (4th-6th ceuturies A.D.) the temple car began to gain prominence in Tamiḻaham. The earliest car festivals are described by the *Cilappadikāram* and *Maṇimēkalai*.[48] The former

36. *Ibid.*, 146.
37. *Puṟanāṉūṟu* 158, 203.
38. *Ibid* , 68.
39. *Tolkāppiyam. Porul Adikāram*, v. 616.
40. *Puṟanānūṟu* 43, 125; *Cilappadikāram XXVII :* 127, 184.
41. *Ciṟupāṇāṟṟuppaḍai* l. 64.
42. *Ibid.* ll. 260-60; *Perumpāṇāṟṟuppaḍai* ll. 487-90; *Maduraikkāñji* ll. 223-4, 751-2.
43. *Paripāḍal* 11 : 77.
44. *Naṟṟiṇai* 8.
45. *Tolkāppiyam, Porul Adikāram*, 76:3, 4.
46. *Ibid.*, 76:6.
47. *Ibid.*, 76: 5.
48. In the whole range of Caṅgam literature we do not have any reference to the temple cars. But we know the existence of *Cittirattēr* in the Pallava period whose proto-type the *caṭṭattēr* is noted in the *Maṇimēkalai* and *Cilappadikāram*, the Twin Epics. The cars described by Fa-hien are also of the latter type. So the Twin Epics, presenting the genesis of temple cars in Tamilaham, give clue to their composition in the 5th-6th centuries *A.* D.

refers to the car festivals of the Buddhist god, Arukaṉ. In the opinion of some scholars *neḍuntēr viḻavu*[49] (festival of the tall car) stands for a car festival.[50] The term *neḍuntēr* is used in literature with reference to only a car and not a temple. The term *kaḍavuḷ tēr*[51] (god's chariot) is interpreted as the chariot of the sun god and not his temple. So, *neḍuntēr* denotes a car festival. In addition to the gods, reputed citizens of the state were also honoured with a public procession in cars. Thus, Mādavi, the noted dancing girl of Puhār, was taken around the city in a ceremonial car in procession, when she received the *talaikkōl* award[52] for her proficiency in dancing. During the Indra festival in Puhār, Ālamarcelvaṉmahaṉ (son of the God seated below the *āl* tree, *Ficus bengalensis*, i.e., Muruguṉ, son of Śiva), was taken in procession as seated on an elephant vehicle, placed on a car.[53] The car seems to be a *cakaḍai* or *caṭṭattēr*.[54] *Tērvīdi* (car street) also figures prominently in the Twin Epics which stands for "the street in which temple car procession moves".[55] Thus the temple cars secured a place in the socio-economic life of the Tamils and became an established institution by the end of the medieval period.

The above study proves that the temple car had a small beginning in the prehistoric past, the traces being lost in historical mist. Evidences of carts, not actually cars, are traceable in the Indus culture which must have provided the background for the evolution of an institution

49. *Cilappadikāram* X:22. *Niraṉi vilaviṉum neḍuntēr vilaviṉum.*
50. P. V. Somasundaran (ed.), *Cilappadikāram*, p. 357.
51. *Cilappadikāram* XXVII : 136.
52. *Ibid.*, I:279-86.
53. *Maṇimēkalai* III : 141-4.
54. The Chinese pilgrim, Fa-hien, who visited India in the end of the 4th century A. D., has left a detailed description of the Buddhist car festivals, witnessed by him at Khotan (near present Tourfan in Afghanisthan) and Pāṭaliputra. See Samuel Beal (ed)., *Travels of Fa-hien and Sung Yen, Buddhist Pilgrims from China to India* (A. D. 400 and A. D. 500), pp. 7, 10–11, 106.
55. N. Subrahmanyan, *Pre-Pallavan Tamil Index*, p. 459.

in later times. The *rathas* known to the Āryans seem to have been techincally superior when compared with the earlier carts. Perhaps both the traditions got mixed up in course of time to result in the evolution of cars of a superior type, connecting them with temple rituals. This is likely to have gained momentum from the Mauryan period onwards. In Tamil Nadu this phase starts a little later because we find solid evidences of temple cars only in the Twin Epics, datable in the 5th–6th centuries A.D. The later developments are rooted in this early heritage.

3. Sources of Information

The primary sources are epigraphy and literature. Epigraphical sources are forth-coming from the published volumes of the *Annual Epigraphical Reports*, *South Indian Inscriptions*, *South Indian Temple Inscriptions*, *Inscriptions of the Pudukkottai State*, *Tirupati – Tirumalai Devasthanam Epigraphical Series*. *Travancore Archaeological Series*, *Corpus Inscriptionum Indicarum*, *Epigraphia Carnatica*. *Epigraphia Indica* and *Indian Antiquary*. Apart from them, a number of unpublished inscriptions, found engraved on the temple cars themselves, are of much value. Short in nature, they record usually the year in which the cars were made, the names of donors and in some cases the artists who fashioned them. Generally, epigraphical informations highlight the historical side and indicate the names of kings who provided funds for the manufacture of cars and the maintenance of car festivals. In Cōḷa inscriptions *meikkīrtis* (historical prefixes) enumerate the philanthropy of kings like Vikrama cōḷa. Cars are mentioned in them as *tirutter* or *tiruttēr* (holy car) and *teppam* (floating car). Details pertaining to car festivals with reference to months and asterisms are presented in many inscriptions. Elaborate accounts of *Brahmotsavas* are recorded in the Tirupati–Tirumalai inscriptions. The Kāñchīpuram inscription notes the structural aspects of the *vimāna* of temple cars

and the paraphernalia required for car fastival.[56] Some inscriptions discuss the rights and duties of *rathakāras*.[57] Inscriptions also provide a list of the places which possessed temple cars during the Cōḷa, Pāṇḍya, Vijayanagar and Nāyak periods.

The native literary sources consist of religious poems, literature on secular themes, epics, temple registers and literary compositions on processions (called *ulā* in Tamil). The religious works of the Śaivites are called *Tirumaṟai* which are twelve in number. The poems codified under these series, composed by the Śaivite savants called Nāyaṉmārs, belong to a vast span of time, extending from the 6th century A. D. to the 13th century A. D. Nambi Āṇḍār Nambi (11th century A. D.) codified them under the *Tirumuṟai*. Sundarar (9th century A.D.) was the hymnist of the 7th *Tirumuṟai*. The religious poems of the Vaiṣṇavites are collectively called *Nālāyiradivyaprabandham* (6th–8th centuries A.D.). They are the works of Vaiṣṇava savants called Āḻvārs, twelve in number. Āchārya Nāthāmuni (9th century A.D.) canonified the Vaiṣṇava poems. From these religious works we get a list of the places which possessed temple cars during the Pallava period. They also reveal that festivals were popular during the *Mārgaḻi* to *Paṅguṉi* months. Among the epics the *Civakacintāmaṇi* of Tiruttakkatēvar (10th century A.D.) throws light on the structural details of war chariots. The *Kaliṅngattupparaṇi* of Jayaṅkoṇḍār and the *Nalavaṇpā* of Puhaḻēndi, both assignable to the 12th century A.D., provide corroborative evidences on the nature of secular cars. The *Rāmappaiyaṉ-ammāṉai* (17th century A.D.) and the *Kuṟṟālakkuṟavañji* of Tirikūṭarācappa Kavirāyar (18th century A.D.) contain some facts relating to the donors of the temple cars of the Mīṇākśi Temple at Madurai and the Śiva Temple at Kuṟṟālam.

The *Madhurāvijayam* of Gaṅgādevi (14th cenrury A.D.) is a Sanskrit epic which details the desolated condition of temples in Tamilaham,

56. *ARE*, 1919, No. 380.
57. *ARE.*, 1919, No. 208; 1922, No. 508; 1904, No. 558; 1908, No. 479; and 1925. No. 184.

as a result of the Afghan depredations. The *Tiruppaṇimālai*, *Kōyiḷ* and *Tirumalai - Oḻuku*, the first two in Tamil and the third in Sanskrit, are registers of the temple properties of the Madurai (Mīṇākṣi), Śrīraṅgam (Śrīraṅganātha) and Tirumalai (Veṅkaṭeśvara) temples and have something to say about temple cars. *Ulā* (procession) is a type of literature which acclaims the glory of a hero, human or divine, making him ride a car or any other vehicle. The *Tirukkailāyañāṉaulā* of Cēramāṉ Perumāḷ (9th century A.D), a Cēra king, was the first to come out as an *ulā*. The *Tiruvāṉaikkāulā* of Kāḷamēgappulavar (14 th century A.D.), *Tiruvārūrulā* of Andhakkavi Vīrarāghava Mudaliyār (17 th century A.D.), *Tēvaiulā* of Palapaṭṭaḍai Cokkanātha Kavirāyar (18th century A.D.) and *Taṅjaiperuvuḍaiyārulā* of Koṭṭaiyūr Civakkoḻundu Desikar(18th century A.D) glorify the greatness of the gods of Tiruvāṉaikkā, Ciṟupuliyūr (Thaṅjāvūr District), Tiruvārūr, Rāmeśvaram and Thaṅjāvūr respectively in their processional form. These works provide first-hand material on festival paraphernalia and procedure.

The *āgamas* [58] mainly concentrate on ritualistic side and deal with the consecration of newly built cars and car festivals. In exceptional cases structural details are also presented. The *Kumāratanıra* and *Śrīpraśnasaṁhita* have a chapter on *rathapratiṣṭhāvidhi* (consecration of cars). The *Rauravāgama*, *Paramasaṁhita* and *Aniruddhasaṁhita* describe *mahotsavavidhi* (rules of grand festivals). The *Jayākhyasaṁhita* and *Śrīpraśnasaṁhita* have a chapter on *rathayātra* or *rathotsava* (car festival). The *Puruṣottamasaṁhita* has a chapter on *Brahmotsavavidhi* (rules of Brahma's festival). Rarely, the *Śrīpraśnasaṁhita* and *Kumāratantra* mention the constituent parts of temple cars from the wheel to the

58. There are *Śaiva*, Vaiṣṇava, *Śaktic* (cult of Mother Goddess) and Kaumāra (cult of *Muruga*) *āgamas*. The *Śaiva āgamas* are twenty eight in number. The Vaiṣṇava *āgamas* are broadly divided into *Vaikhānasa* and *Pāñcarātra*. The latter is said to consist of 108 *saṁhitas* (collections). All these *āgamas* are assigned to a period from the 9th century A.D. to the 12th century A.D. *vide.*; T.A. Gopinatha Rao, *Elements of Hindu Iconography*, Vol. I, Pt. I, pp. 55-8.

finial. The *Viṣṇutatvasaṁhita* and *Maricisaṁhita* present structural details.

The *Śilpaśāstras*[59] present intricate details on the measurements, features and method of construction of temple cars. Some of them have a chapter on *rathalakṣaṇa* (features characteristic of chariots). They are *Mānasāra*, *Viśvakarmavāstuśāstra*, *Mayamata* and *Vijayatantra Rathalakṣaṇa*. The *Śilparatna* of Śri Kumara of Kerala and the *Śrītatvanidhi* of Krishṇa Rāja (19th century A.D.) of Mysore have special bearing on iconography. The *Brahmīyacitrakarmaśāstra* is a work on Vaiṣṇava iconography which is available only in part. The *Sārasvatīyacitrakarmaśāstra* and the *Agastyasakalādhikāra* have special bearing on Śaiva iconography. These works trace the iconographical features of Hindu gods and goddesses and enable a study of them in the historical perspective. *Purāṇams* are useful for tracing the mythological background of the various iconographical forms. Rarely they present details on festivals and iconography. The *Bhāgavata Purāṇam* has a chapter on human sacrifice. The *Brahmāṇḍa Purāṇam* acclaims the merits of donating cars to temples. The Tamil *Purāṇams* which were produced in a prolific measure since the 12th century A.D. have chapters on *tirunagara* (holy city) and *tiruviḻā* (holy festival) and trace the legendary origin of temple cars. The *Periya Purāṇam* of Cēkkiḻār (12th century A.D.), the *Tiruviḻaiyāḍal Purāṇams* of Perumbaṟṟapuliyūr Nambi (13th century A.D.) and Parañjōti (16th–17th century A.D.), *Cīkālatti Purāṇam* (17th century A.D.), *Taṇikai Purāṇam* and *Pērūr Purāṇam* of Kacciyappamuṉivar, *Kāñchi Purāṇam* of Śivaṟāṉasvāmigaḷ and *Taṇikācala Purāṇam* of Kandappaiyar (all 18th century A.D.) are a few to mention.

59. Strictly speaking *Śilpaśāstra* stands for iconography. That of architecture is known as *vāstuśāstra*. In ordinary parlance *śilpaśāstra* includes both (V.Ganapati sthapati, "Shilpaic literature of the Tamils", *Handbook of the Second World Tamil Conference*, pp. 245–6). Important among them are the *Mānasāra, Mayamata, Kāśyapaśilpaśāstra, Viśvakarmīyaśāstra* and *Śilparatna*. All except the *Śilparatna* (16th century A.D). are assigned to a long period of development from the 6th to the 12th centruy A.D. P.N. Bose, *Principles of Śilpaśāstra*, pp.4–7.

Among the secondary sources the *District Gazetteers*, the *District Manuals* and the *Census Reports* deserve mention. Though incomplete, they present some data on temple cars and record the legendary history of temples.

Apart from these sources, the temple cars themselves constitute an invaluable source of information. In matters relating to structural styles and iconography the temple cars provide first-hand material, upon which the main part of our work depends. The interviews conducted with artists, engaged in car-making, yielded much corroborative details.

The total number of temple cars which exist at present are 866.[60] Out of them 343 (39.6%) have been surveyed by field study. A group of twenty artists, engaged in manufacturing these cars, would have taken 433 years to complete them.[61] The total height of the plinth of the 866 cars are expected to be 9,791′ i.e., one mile and 6.8 furlongs (3,575′ i.e., 5.4 furlongs for the 316 cars for which measurements are known).[62] The total height of the same cars when fully decorated rise to seven miles and 3.4 furlongs (14,300′ i.e., two miles and 5.7 furlongs for the 316 measured cars).[63] The same cars when placed side by side will cover a distance of two miles and four furlongs (4,838′ i.e, 7.3 furlongs for the 316 measured cars).[64] The total weight of the

60. The figure is based on the *Census Reports of India : Temples of Tamilnadu*, (*CRITT*, 7 vols).
61. The same number of artists took seven months to complete the medium size car of the Daṇḍāyudhapāṇi Temple at Siravanapuram (*Tavattiru Sundarasvāmigal Poṉvilā Malar*, p. 11). The calculation is done at a minimum of six months per car.
62. *Vide.*, Appendix IV.
63. Measurements are subject to the hypothesis that a fully decked car is four timer taller than the height of its plinth.
64. Here the breadth of the car includes the distance between the thickness of wheels, and the length of axle hands.

866 cars is 36,496 tons.[65] The wood value of these monuments alone will be Rs. 1,72,47,500.[66] The cost of manufacture at contemporary rates amounts to 754 billion rupees. The district which possesses the largest number of cars is Tiruchirāppaḷḷi (17.3%, 150/866). The districts from where the maximum number of cars have been surveyed by field study are Thañjāvūr (12.8%, 44/343), Coimbatore (12.5%, 43/343), Rāmanāthapuram (12.5%, 43/343) and Tirunelvēli (12.2%, 42/343). The District which possesses minimum number of temple cars is the Nilgiris. The city which possesses the maximum number of temple cars is Kumbhakōṇam, wherein six temples possess eleven temple cars. The biggest cars with reference to the height of plinth are those of the Śrī Āṇḍāḷ temple at Śrīvilliputtūr and the Svāmi *tēr* of the Mahāliṅga temple at Tiruviḍaimarudūr (both measuring 21′ 6″). The biggest car with reference to toal height is the Svāmi *tēr* of the Tyāgarāja temple at Tiruvārūr (105').

Most of the temple cars that exist in the various parts of Tamiḻaham were products of the past five centuries. With reference to their stylistic features and the condition of images,[67] some of them (7%, 24/343)seem to be 16th-17th century cars.[68] Many of the cars (49%, 174/343) are products of the 18th–19th century.[69] The rest of the cars are products of the present century.[70]

65. Out of the 866 cars 422 are small, 296 medium, 123 big and 25 biggest. These four types of cars, irrespective of their height, may be supposed to have an average weight of 30, 75, 125, and 250 tons respectively.
66. Estimated at a minimum cost of five, ten, fifteen and twenty five lakhs respectively. The big car of the Varadarāja Temple at Kāñchipuram was renovated in A. D. 1979 at a cost of five lakhs of rupees. The *sthapati* in an interview (1979) said that a sum of rupees twenty lakhs will be required to build a new car of that size.
67. Due to the inadequate means of preservation of the temple cars, they began to disintegrate within four or five centuries from the date of their manufacture. So images in the cars of the 16th-17th century are in a defaced condition. Images in the cars of the 18th-19th century present a faded appearance. Images in the cars of the present century alone are in good condition. Depending upon this tentative evaluation of images in the temple cars, the present attempt in dating them is made.

68, 69, 70. For details see Attachment under Appendix III.

I

Evolution of Temple Cars

I

Evolution of Temple Cars

Ratham devamayam virpra sarvademayam tathā

Sarvayajñamayam...

"The car is an embodiment of the god, an embodiment of all gods; An embodiment of all sacrifices ..."

This is the introductory verse to the description of temple cars in the *Viṣṇutatvasaṁhita*. It points out the importance of temple cars, By exalting the temple car to the position of gods and sacrifices, its cosmic symbolism is indicated. In structural designs and ritualistic aspects, temple cars are symbolic of the cosmos. The fact that its structural outline from base to finial (Fig. 1) strikingly compares with the Buddhist *caityas* (halls of worship) proves its cosmic symbolism.[2] The car is *Sthûla* (bulky) in nature which is characteristic of the earth. In the *Purāṇams* Bhūdevī (Mother Earth) is said to have served as the car to Śiva in his war against the demons of Tripura. In mythology,

1. H.Daniel Smith, *A Source Book of Vaiṣṇana Iconograph y*,p. 296.
2. The Buddhist *caityā* is supposed to be symbolic of the five cosmic elements, viz., earth, water, fire, sky and eather (*vide.*, A. Austine Waddell, *Buddhism and Lamaism of Tibet*, pp. 264-4 Fig.).

the world is said to be supported by the hood of Ādiśeṣa, the primeval serpent, who is himself coild upon the back of *Kūrma* (Viṣṇu's tortoise incarnation), floating on the primal waters. It is also supposed to be supported by four elephants and held up by four giants.[3] This principle is well illustrated in the temple car by the presence of Ādiśeṣa. *Kūrma*, elephants and *bhūtagaṇas* as bearers of the car in its base in the front side. The theme of sculptures dapictiag the terrestrial. celestial, and nether world life of the human and heavenly beings[4] also suggests the cosmic symbolism of the temple car. The utterance of the *puruṣasūktamantral* a verse in the Ṛg *Veda*, indicating cosmic genesis, at the time of the *rathapratiṣṭhā* (consecration of car), also suggests the same idea.[5] Thus, the temple car was treated as symbolic of the cosmos. It was again belived that the donation of a temple car or wood for car making procured the admission into Vaikuṇṭha (abode of Viṣṇu). So, temples considered it meritorious to possess cars. Kings, nobles and individuals contributed funds for manufacture of temple cars and the maintenance of car festivals.

Purāṇams give clue to the origin of temple cars and car festivals through Brahma. God of Creation, in the Hindu Trinity. It is said that Brahma instituted car festivals with a view to expiate himself from the sins accrued by him.[6] Mucukuda, the traditional, Cōḻa king, is also said to have instituted car festivals to expiate himself from sins.[7] Thus, mythical events trace the origin of temple cars. It also seems likely that in the medieval period the god came to be treated on par with an earthly king. So all the appendages of a royal court like a huge temple, endowed with an audience hall, dancing hall, bed chamber, pleasure garden, vehicles like chariots, boating tank, attendant servants like *devadāsis*, crown, lion–throne, flag, umbrella and cars were provided to the god. In his capacity as an unearthly king, the God gave audi–

3. Veronica Ions, *Indian Mythology*, p. 24.
4. V. Gopalan "Terccirppaṅgal", *Kalaimagal*, 1977, August, pp. 171-2.
5. *Vide.*, Appendix I.
6. *Infra.*, n. 27 in Ch. *IX*.
7. *Tuṟāicai Purāṇam*, pp. 192-3,

ence to the people by travelling in his chariot. That is why *ulā* literary works had either a God (e.g. *Tēvaiulā* and *Tiruvāṉaikkāulā*) or king (e.g. *Kulōttuṅgacōḻanulā* and *Rājarājacōḻanulā)* as their hero. The streets in which the temple car procession took place were also known as *rājavīti*.[8] Again it is supposed that by taking the Gods in public processions the untouchable communities who had no access to the temple were provided an opportunity to have look at the God. Though this view is not supported by any authentic evidence, the legend of Naminandiyaḍikaḷ proves it.[9] Thus, taking their origin in mythology, the temple cars attained a hold over social practices and sent their roots deeply into the cultural milieu of the land.

Chariots and temple cars:

Terminology and classification:

Tēr and *ratha* are the Tamil and Sanskrit words respectively which mean a car. The word *tēr* implies select or choose, indicating thereby that the car is a selected possession. It also implies an elevated structure if connected with the term *teṟṟi* which means high or elevated and that the phrase *teṟṟi ambalam* stands for an elevated *maṇḍapa* (pavilion) or temple.[10] *Iratham* (popularly spelt as *ratham*) is the Tamilised form of the Sanskrit word, *ratha*. In many Indo-Āryan languages the latter term exists in one form or the other, meaning a chariot, cart or festival car. For example : *ratha* in Pali, *rathaka* in Prakrit, *riva* or *raura* in Sinhalese, *reḥrā* in Lahndā, *rehrā* or *riḥrā* in Punjabi and *rahrū* or *reḥrū* in Hindi.[11] In all Dravidian languages

8. *Infra.*, n. 50, Ch. IX.
9. *Infra.*, n. 81, Ch. X.
10. *Tamil Lexicon*, Madras, 1963, IV, Pt. I, p. 2042; T. Burrow and M.B. Emerson, *A Dravidian Etymological Dictionary*, p. 226. Temples of this type which have an elevated *garbha gṛha* are known as *māḍakköyil*. Examples are found in the following temples: S. XLIV, V. CXIV, V. CLXXX, V. CLXXXV and V. CCVI. In all these cases the *garbha gṛha* is situated on an elevated base which constitutes the *upapīṭha* and *adhiṣṭhāna*. This is a characteristic aspect of the temple car.
11. R.L. Turner, *A Comparative Dictionary of the Indo-Aryan Languages*, p. 613.

tēr or *tēru* is popular.[12] Taylor connects the Sanskrit root of these words with with the Latin word *rehda*.[13]

Cars in general may be classified as follows : (1) Depending upon their utility, they may be divided into (a) secular cars and (b) temple (religious) cars. Secular cars were used for military and civilian conveyance in by-gone ages. Temple cars were (and are) meant for taking the images of the Gods in ceremonial processions. (2) Taking into account the material with which the cars are made, the following may be distinguished : (a) wood carved cars, (b) silver cars, (c) golden cars and (d) stone cars. All of them, excepting the stone cars, come under the temple car variety. (3) Finally, there is a colloquial classification pertaining to the wood carved temple cars. They are : (a) *vairattēr* (car of heart-wood) or *cittirattēr* (the carved car) (b) *caṭṭattēr* (car of frames), (c) *cakaḍai* (cart), (d) *goratha* (chariot) and (e) *teppattēr* (floating car).

Secular cars :

Generally the words *anika and yāna* denoted a conveyance.[14] *Yāna* included *syandana* (chariot), *śibikā* (palanquin) and *ratha*[15]. Among them the *ratha*, according to the *Mānasāra*, was fit for the ride of the Gods, the Brāhmaṇas and the kings.[16] Evidently the first one is religious and the other two secular, used for domestic and military purposes. The *Mayamata* considers *rathārohaṇa* (mounting a chariot) as desirable in connection with the king's rule, his wars, big festivals,

12. T. Burrow and M.B. Emerson, *op. cit.*, p. 227.
13. William Taylor, *Catalogue Raisonee of Oriental MSS in the Library (Late) College Fort Saint George*, Vol. II, p. 354.
14. *Mayamata*, I, ch. 2, vv. 1-8.
15. P.K. Acharya, *A Dictionary of Hindu Architecture*, p. 517.
16. P.K. Acharya, *Architecture of Mānasāra*, vv. 129-31.

auspicious ceremonies and sacrifices to the gods.[17] Here also the two-fold nature of the usage of cars as secular and religious is indicated. The cars of secular type were useful in many ways like transportation in the battlefield, civilian conveyance, marriage procession and funeral procession. They were also popular with children as toys and known as *ciṟutēr* (little cars).

In India the army was traditionally divided into *caturaṅga* (four limbs), viz., *ratha* (chariot), *gaja* (elephant), *turaga* (horse) and *pāda* (foot).[18] In Tamiḻaham the four-fold division of the army was known as *tēr, kaḷiṟu, pari* and *kāl* respectively. A six-fold division was also known which in the place of the infantry included *vēl* (javelin throwers), *vāḷ* (swordsmen) and *vil* (archery).[19] Possibly, they formed the internal divisions of the infantry. Since the *Caṅgam* age the chariot force was popular in Tamiḻaham.[20] Jayaṅkoṇḍār[21] and Kambar[22] present a descriptive account of chariot warfare. In Tamiḻaham the chariot force existed till the 11th century A.D.[23] Kambar denotes the chariot warrior as *tēr-ar*.[24] They were also known as *tērōr* and *tērinar*.[25]

17. *Mayamata*, II, ch. 31, vv. 48-9.
18. In the *Ṛg Veda* the chariots make their earliest appearance as a military wing. It was popular during the Epic period. Hiuen Tsang has noted the four armed divisions as *pattakāya* (infantry), *aśvakāya* (cavalry), *rathakāya* (chariotry) and *hastikāya* (elephantry). Samuel Beal (ed.) *SI-YU-KI, Buddhist Records of the Western World (trans. from Chinese of Ḥiuen Tsang* - 629 A. D.), Vol.I, p.82. The chariot force survived during the Mauryan and Gupta periods and fell into disuse by the end of the 8th century A.D. in North India.
19. *Piṅgalam*, v. 759.
20. N. Subrahmanian, *Śaṅgam Polity, p.* 140.
21. *Kaliṅgattupparaṇi*, v. 459.
22. *Kamba Rāmāyaṇam*, VI, Pat. 34 and 35.
23. *TISI*, III, Pt. II, Nos. 1274-79.
24. *Kamba Rāmāyaṇam*, VI, 18, v. 132.
25. They are denoted as *rathin* or *ratheṣṭhā* in the *Vedas* (A. A. Macdonell and A.B. Keith, *op. cit.*, vol. I, p.48).

The military chariots were adorned with bells and flags and had rattling wheels.[26] According to the Sendalai Pillar Inscription, the cars of the Muttaraiya king, Māraṉ, were adornad with luxuriant and choice flowers and dragged by beasts.[27] Once the wars ended, the chariots came under the spoils of war.[28]

The term *tēr* had many synonyms like *kuyavu, vaiyam, koḍiñji, cayandaṉam* (*syandana* in Sanskrit), *tikiṟi, endiram, kavari, ari, iratham* and *kūviram*.[29] Country carts were known as *paṇḍil, cakḍam, oḻukai and cākāḍu*.[30] Most of them were light vehicles, used for civilian conveyance. *Endiram* could have been the *endirattēr* of Cēkkiḻār.[31] Some consider it a car provided with mechanical equipments. But the interpretation is vague. *Endiram* is also considered to be a synonym for the car wheel.[32] Sanskrit is also rich in its vocabulary for chariots. Kauṭilya uses the terms *devaratha* (chariot for gods) and *puṣyaratha* (chariot for pleasure riding).[33] He also speaks of *cakrayukta*, a rare term used to denote a wheeled carriage.[34] The *Mānasāra* notes the same type of car as *sataṅga*.[35] *Anas* was a kind of draft wagon.[36] A kind of superior cart provided with soft carpets for comfortable travel was known as *pravāhaṇa*[37] according to the *Mṛcchakaṭika* of Śūdraka. The chariot was a mark of *rājāṅga* (royalty),

26. *Puṟanāṉūṟu*, 377, 25-6.
27. *EI*, XIII, p. 134.
28. *Kaliṅgattupparaṇi*, v. 459; *SII*, Pt. II, Nos. 81 (371 of 1902) and 82 (273 of 1902); L. Rice, *Mysore Inscriptions*, No. 160.
29. *Piṅgalam*, vv. 1477-78; *Cūdāmaṇi*, v. 74.
30. *Piṅgalam*, v. 1490.
31. *Periya Purāṇam*, 8, v. 29.
32. C.K. Subrahmaniya Mudaliyar (commt.), *Periya Purāṇam*, Vol. II. p. 735.
33. R.P. Kangle, *op. cit.*, I, 2:23:5.
34. *Ibid.*, III, p. 38.
35. P. K. Acharya, *A Dictionary of Hindu Architecture*, p. 578.
36. A. A. Macdonell and A.B. Keith, *op. cit.*, p. 21.
37. C. Sivaramamurti, *Sanskrit Literature and Art - Mirrors of of Indian Culture*, p. 58.

rāja paricciṉṉam or *rāja pariccandam*[38] (royal emblem) which included also the weapon, the white umbrella, the drum, the sceptre etc.[39] Generous kings awarded chariots and palanquins as prizes to honourable men.[40] This practice could have been followed with a view to exalt the awardees to the position of nobility.[41]

These chariots were light vehicles, pulled by two or four horses.[42] The fact that chariots were stationed below a tree or in the *muṟṟam* (courtyard) of a palace indicates that they were not only light put also small.[43] Chariots were driven by drivers known as *tēr pāhaṉ*,[44] *sārathi*, *cūtaṉ* and *valavaṉ*.[45] His duty was to drive the chariots and lead the horses into stables after the completion of a journey.[46] *Tēriṉar* were owners of chariots. But all those who used chariots do not seem to have possessed such vehicles.[47] A code governing the possession of vehicles also existed.

38. *Pudukkottai Inscriptions*, I, No. 112.
39. T. V. Mahalingam, *South Indian Polity*, p. 89.
40. *EC*, III, Pt. I, No. 121.
41. The practice was popular since the *Caṅgam* age. (*Puṟanāṉūṟu*, 114, 159 to 162 and 361).
42. Such vehicles were known since the *Caṅgam age* (*Perumpāṇāṟṟuppaḍai*, 488–90). The Roman coins of Augustus, Tiberius. Caligula and Claudius, discovered at Kalayamuttūr, pērūr, Karūr and other places depict chariots pulled by four elephants. (Edgar Thurston, *Coins - Catalogue No. 2, Roman, Indo-Portuguese and Ceylon*, p. 19). Duarate Barbosa has noted the chariots drawn by oxen and horses which he found at Cambay.
43. *Nalaveṇbā*, vv. 379, 383.
44 *SII*, XVII, No. 607 (562 of 1904),
45. *Piṅgalam*, v.818. Sanskritic sources call the charioteer as *rathīr*, *rathyaha*, *rathyam* (A. B. Purani, *Sri Aurobindo's Vedic Glossary*, p. 326), *Sūta* and *Kṣattṛ* (A. A. Macdonell and A. B. Keith, *op. cit.*, I, pp. 210, 249).
46. *Nalaveṇbā*, v. 386.
47. The *Tarikh-i-Firoz Shahi* of Shams-i-Siraj Afif infroms that carriages were available for hire, the fare of which varried according to the mode of vehicle used (Elliot and Dowson, *History of India as told by its own Historians*, Vol.III, p. 308).

Maṇavāḷa Nārāyaṇa Catakam, a didactic work, relating to the appendages of a court, metropolis and civilian life has a *catakam* (centum of verses) on *vāhaṇa muṟaimai* (decorum of vehicles) which speaks about the persons qualified to use vehicles.[48] This indicates the chariot was meant for the use of upper class in society.

Temple cars:

Among the wood carved temple cars, *vairattēr* seems to have derived its name from *vairam* (literally diamond, heart-wood) from which it was made. Since *vairam* was considered to be strong and keep thing made out of it away from whiteants and worms, it was generally preferred for making all kinds of domestic, agricultural and technical implements. So the popular expression, *vairam pāñja kaṭṭai* (the wood permeated with diamond), was used to denote anything exceptionally stong. For making the axles, wooden beams or cross bars and logs meant for carving icons, the heart-wood was found most fit. So, Kambar refers to a chariot fitted with *vairam iṭṭa accu*[49] (axle made of heart-wood). He also refers to *vairatti nuṟṟa taṭṭu*[50] (the platform inlaid with diamonds) which metaphorically refers to the heart-wood. So the cars made of heart - (diamond) – wood were known as *vairattēr*.[51] *Vairattēr* was also known as *cittirattēr* (the carved car) which came after the icons which were carved in the plinth of temple cars. *Cittiram* refers to the icons. Nammāḻvār, one among the twelve Āḻvārs, has the earliest reference to this phrase.[52] Kambar describes the car of Indrajit as *cittirattēr*.[53] On the basis

48. William Taylor, *op. cit.*, Vol. III, pp.15–18.
49. *Kamba Rāmāyaṇam, Yuddhakāṇḍam*, Dr.U.V. Saminathaier Library (ed.), Vol. II, p. 702.
50. *Ibid., Bālakāṇḍam*, p. 1127.
51. In the 'Census Reports', they are denoted as diamond cars (*CRITT.* VI, Madurai and Ramanathapuram, p. 153; *Ibid.*, V, Kanyakumari and Tirunelveli, p.267).
52. *Nālāyiram, Tiruvāimoli*, VIII, Seventh Ten, v. 3.
53. *Kamba Rāmāyaṇam*, VI, 18, v. 181.

of the foregoing discussion, a *vairattēr* or *cittirattēr* may be defined as a car which had a permanent fitting and a plinth containing wood carved images. The second type of temple car was *caṭṭattēr*. The term *caṭṭattēr* came after *caṭṭam* (log of wood). Since the car was assembled with the use of *caṭṭams*, it was called *caṭṭattēr*. A remarkable feature of this car was that it had a temporary fitting. The car was created on the eve of the festival and dismantled after use. The *Maṇimēkalai* refers to a car of this type which is called *polantēr* (golden car).[54] Even though the *caṭṭattēr* had a temporary fitting, in contemporary times cars having a permanent plinth or permanent *vimāna* are found. Those cars having a permanent plinth resemble in all details a *vairattēr* but none of the tiers contain sculptures.[55] Cars which have a permanent *vimāna* and do not have a permanent plinth constitute another model of the same type. In such cases the *vimānas* alone are preserved safely.[56] The third type of temple car was *cakaḍai*.[57]

54. *Maṇimēkalai*, XVIII, 1, 142.
55. The following temples possess cars of this type: Ciṉṉa Moṭṭai Ammaṉ Temple at Kosapet (Mydras), Gaṅgādiśvara Temple at Purasavalkam (Madras), Ekāmreśvara Temple at Kāñchipuram, the Maṉavāla Mahāmuṉi *tēr* of the Ādi Keśava Perumāl Temple at Śirperumpudūr, Ādi Keśava Perumāl Temple at Kūram (CHE. Dt.), Subrahmaṇya temple at Uttiramērūr, Lakṣmi Nṛsiṁha Temple at Pōlūr, the two cars of the Sundarajotiśvara Temple at Pulichchapallam (S.A. Dt.) Gaṇapati *tēr* of the Paḍaivēṭṭammaṉ Temple at Panruṭṭi, Lakṣmi Nṛsiṁha Temple at Krishṇagiri (CHA. Dt.), Aṅgālammaṉ Temple at Ōmalūr, Prasanna Veṅkaṭācalapati Temple at Salem, Gaṇapati *tēr* of the Kulandai Vēlāyudha Temple at Malaikkōyil, Murugaṉ *tēr* of the Mandaragiri Vēlāyudha Temple at Señjērimalai, Gaṇapati tēr of the Makuṭeśvara Temple at Koḍumudi, Indra *tēr* of the Makuṭeśvara Temple at Koḍumuḍi, Indra *tēr* of the Sthāṇumalaya Perumāl temple at Suchindram, Perumāl Temple at Ēlagaram (Nagarcoil) and the four cars in the Kuṟṟālanātha Temple at Kuṟṟālam (TIR. Dt.).
56. The following temples possess such car: Ñāṉapuriśvara Tample at Karuṅkuli (CHE; Dt.), Māriammaṉ Temple at M. Kannanūr (TRI. Dt.) and Kailāsanātha Temple at Natham (MDU. Dt.).
57 In Caṅgam literature, it is noted as *cakāṭṭu*, *cākāṭṭu* and *cākāḍu* (*Puṟanāṉūṟu* 256, 60, 102, and 156).

Cakaḍai was a cart. It had two or four spoked wheels. Usually the processional images mounted on a *vāhana* were placed on it. The fourth type of temple car was *goratha*. It was called so because it was pulled by a *go* (cow). It was a light vehicle and a replica of the secular cars used for civilian or military conveyance.[58] *Taṅgattēr* (golden car) and *vellittēr* (silver car) were basically wooden cars which had a wooden skeleton overlaid by a thin coating of gold and silver plates. Literary traditions have plenty of references to golden cars from the *Ṛg Veda* onwards.[59] The *Cilappadikāram* notes the name of a Cōḷa king as *Poṟṟerceliyaṉ* (Celiyaṉ of the golden car).[60] Kambar describes the chariot used for Śrī Rāma's wedding as a car of golden axles, silver wheels and diamond platform.[61] Sundara Pāṇḍya donated golden cars to the Śriraṅgam Temple.[62] The gift of a golden car was known as *aśvaratha mahādāna* (the great gift of golden car).[63] At present sevaral temples in Tamiḷaham possess golden[64] and silver[65] cars. Most of them were

58. This is proved by the existence of the chariot used by the Mahārājas of Travancore which is kept in the Trivandrum Museum. It is the only available specimen of a secular car of the later medieval times which was used for ceremonial occasions (V. Nagam Aiya, *The Travancore State Manual*, Vol. I. p. 51 Plate).
59. H.H. Wilson (tr.), *Rig Veda Sanhita*, Vol. IV, p. 442; *Ibid.*, Vol. V, p. 238.
60. *Cilappadikāram*, XXVII, l. 84.
61. *Kamba Rāmāyaṇam*, I, 22, V. 70.
62. V.N Hari Rao, A History of Trichinopoly and Śrīraṅgam, Ph.D. thesis, Madras University, 1945, pp. 216-17.
63. Jamna Akhtar (ed.), *Matsya Purāṇam*, ch. 281, vv. 3-11. The gift is also noted as *hiraṇyaśvarathadāna* (gift of chariots with gold horses) and *Kanakakarirathadāna* (gift of chariots with gold elephants) (*TTDES*, III, No. 65).
64. The following temples possess golden cars: Subrahmanya Temples at Tiruttani, Ratnagiri (N.A. Dt.), Palani, Kundrakkudi and Tiruchchendūr; Ādināṭha Temple at Āḻvartirunagari, Vāṇamāmalai Perumāḷ Temple at Nāṅguneri, Māriammaṉ Temple at Samayapuram and Miṇākṣi Sundareśvara Temple at Madurai.
65. The following temples have silver cars: Subrahmaṇya Temples at Park Town and Tiruttaṇi, Kāmākṣiammaṉ, Ekāmrēśvara Temples at Kāñchipuram, Paṭaleśvar Temple at Kumbakōṇam, Kaṃphareśvara Temple at Tribhūvanam, Navaṇideśvara

contd.

manufactured in the present century. *Teppattēr* (floating car) is a term which can be split into *teppam* (raft) and *tēr* (car). Taylor concects the word *teppam* with the Hebrew *theba* and Greek *kibotos*.[66] The word *teppam* has many synonyms like *paṭṭikai*, *ambi*, *paḍuvai*, *midavai* etc.[67] But *teppam* was the term popularly associated with the floating car. Inscriptions contain the phrase *tiruppaḷḷi ōḍam*.[68] The floating car fastival was conducted in a special tank callēd *teppakkuḷam*. Stone cars were known as *nilaittēr* (stationary car) as opposed to *iyaltēr* (moving car). They were also known as *iyaṅkā nilaittēr* (the immovable stationary car).[69] The earth was called *nilaipeyarā nilaittēr* (the stationary car immovable from its stand).[70] An epigraph, dated in A.D. 1544, makes a note of the *nilaittēr* at Tiruvēṅkaṭam in which Malaikuṉiyaniṉṟa Perumāḷ was seated in a swing during the summer festival.[71] This gives clue to the fact that stone cars served as festival pavilions. A number of stone cars and chariot *maṇḍapas* were built during the medieval period.[72]

Temple Sikkal, Rudra *Kāḷiśvarāvara* Temple at Erode, Kaṉṉika Parameśvari Temple at Salem, Miṇākṣi Suṉdareśvara Temple at Salem, Māriammaṉ Temple at Pollachi, Periya*nāyaki*ammaṉ Temple at Palani, Miṇāk*ṣi* Sundareśvara Temple at Devakōṭṭai (RAM, *Dt.*) Subrahmaṇya Temple at Tirunelvēli and Padmāvatitāyār Temple a*t* Tiruchchānūr.

66. William Taylor, *op. cit.*, vol. II, p. 354.

67. *Cūḍāmaṇi*, 7. 52.

68. *TTDES*, II, Nos. 3I, 51; *ibid.*, Report, pp. 28–9.

69. *Tiruttaṇikaiyārṟupaḍai*, 11–400–1,

70. *Maduraikkalambakam*. v. 102.

71. *TTDEŚ*, V. No. 32,

72. Stone cars are found in the Tyāgarāja Temble at Tiruvārūr, Maṅkala*nātha* Temple at Tiruvuttarakōsamaṅgai and Viṭṭaleśvara Temple at Vijayaragar. Chariot *maṇḍapas* are found i*n* the Airāvateśvara Temple at Dārāsuram, Kampahareśvara Temple at Tṛibhuvanam, the Naṭarāja Temple *at* Chidambaram etc. In the *Śāṛṅgapāṇi* Temple at Kuṁbakōṇam and Aṁṛtaghaṭeśuara Temple a*t* Mēlaikkaḍambūr the *garbha gṛhas* are fashioned like chariots. A paper on this subject by the present author has been published in the *East and West*, Rome, 1984.

HISTORY OF THE TEMPLE CARS

The temple cars were popular in Tamil Nadu since the early medieval period. Depending upon the data provided by the hymns of the Āḻvārs and Nâyaṉmārs some 382 temples (108 for Viṣṇu and 274 for Śiva) are said to have existed during the early medieval period.[73] The Pallavas of Kāñchipuram and the Pāṇḍyas of Madurai were the pioneers in inaugurating the great saga of temple building. From the same source we come to know that some twenty four[74] temples had festival cars.[75] Most of these places are said to possess car streets. The verses on Tirunaṟaiūyrccittīccaram, Tirunākaikkārōṇam, Tirukkaḷar and Tiruvēdavaṉam refer to car festivals. Appar denotes the processional images of Śiva at Tiruvārūr and Tiruviṉṉambar as Āḻittērvittakaṉ (Lord of the wheeled car). The verse on the Kūttaṉ (dancer, i. e., Naṭarāja) at Thillai dedotes him as the dancer who is mounted on a chariot. The hymns of Appar and Tiruñāṉacambandar mention the *Mārgaḻi Tiruvādirai*,[76] *Tai Pūcam*[77] and *Paṅguṉi Uttiram*[78] festivals which probably constituted the car festival season since those months[79] and asterisms are even now popular for conducting car festivals. The fact

73. S.R. Balasubramanian, *Cōḷar Kalaippaṇi*, pp 23-4.

74. The number does not include the places which are associated with the chariot used *by* Lord Śiva for toopling Tripura (*vide.*, *Tirum*) III : (*Pati.* 281 : (vv) 1–11, Tiruviṟkōlam; VIII ; 82 ; 2, Tirucculiyal etc.) and the aeṟial car of Rāvaṇa occur (*vide.*, I : 1 : 8, Tirubrahmapuram; I: 48 ;8, Tirucceyñalūr; I;62:8, Tirukkōḷili ; II; 179; 4, Tiruppullirukkuvēḷūr; IV : 59:5, Tiruvâvalivanallūr, V : I75: 10, Tiruvaricikaraipputtūr ; V : 177: 11, Tirutteṉkuraṅkāḍuturai; VI: 304: 10, Tirukkaṇjaṉūr; VI: 313: 10, Tiruppugalūr ; VII : 2: 10, Tiruppaṟkuṉṟam ; VII: 3:8, Tirunelvāyilarattuṟai. VII: 22 : 7, Tiruppalamaṇṇippaḍikarai ; VII :53: 7, Tirukkaḍavūrmayāṉam etc.).

75. Among them the Śivn temples were situated at Tiruccempoṉpalli. *vide.*, (*Tirum*) I: (*Pati*) 25: (v) 9, Tiruppuṉkūr (I:27:7).

76. *Tirum*, IV, *Pati*. 21, vv. 1–10,

77. *Ibid.* II, *Pati*. 183, v. 5.

78. *Ibid.* IV, *Pati*. 103, v. 2.

79. *Vide.*, Appendix VII, Table 2.

that bronze images were getting popular since the Pallava period[80] indicates that the wooden images used for processional purposes as said in the Hathigumpha Inscription of Khāravela[81] could have been slowly replaced by bronzes. From Nammāḻvār[82] who mentions the *cittirattēr* of Pārthasārathi at Tiruvallikkēṇi, it may be understood that cars provided with sculptures were known from the Pallava period. All these prove the widespread popularity of temple cars in the Pallava period.

The growing popularity of temple cars influenced the compilers of the *purāṇams* also. The *Brahmāṇḍa purāṇam*, for example, enjoined the pleasures of Vaikuṇṭha to those who donated cars to temples or wood for making cars. Legends connected with car festivals also developed. Thus Cēndaṉār (9th century A.D.) is said to have set in motion the immovable car at Chidambaram by skill of his magical power during the *Mārgaḻi Tiruvādirai* festival. A similar anecdote is accociated with Tirumāḻigaittēvar (10th century A.D.) also. According to the latter "the melodious sound of mass *kūttu* (ecstatic dances), the incantations of the devotees, etc. during the car festival at Perumbarrappuliyūr (Chidambaram) were very pleasant to hear."[83] Thus music, dance and recital of holy verses were all integrated with the car festival. Cēndaṉār has noted the car street at Chidambaram.[84] Paṭṭinattār, considered to be the *guru* (spiritual teacher) of Cēndaṉār, states that a damsel while witnessing the car festival was so enchanted by the beauty of the processional idol that the bangles dropped spontaneously (due to eroticism?) from her hands.[85] He also notes a car street at Tiruvārūr.[86] The car street is noted as *tēr pōku oḻukai* (car going path) in an inscription.[87] Epigraphical and literary sources of the age

80. M.S. Ramaswamy, *Tamilnāṭṭu Cepputtirumēṉikal*, pp. 21–
81. *Supra*., p. 8.
82. *Supra*., p.24.
83. *Tiruvicaippā* of Tirumāḻigaittēvar, II, v. 4.
84. *Tiruppallāṇḍu* of Cēndaṉār, v. 4.
85. *Kōyil Nāṉmaṇimālai* v. 17.
86. Poems composed at the time of obsequies to his mother, v. 16.
87. *SII*, XIX No. 237 (219 of 1923).

give a list of new places which came to acquire temple cars.[88]

Kings of the Cōḷa dynasty like Kulōttuṅga I, Vikrama Cōḷa, Kulōttuṅga III and Kōpperuñjiṅga extended their patronage to temple cars. In A. D. 1135 Vikrama Cōḷa provided the Naṭarāja temple at Chidambaram with a golden car, decorated with numerous strings of large pearls.[89] Oṭṭakkūttar also credits Kulōttuṅga II with a similar donation to the same temple.[90] While his father donated a golden car for Svāmi, he built the *tirukkāmakkōṭṭam* (Ammaṉ shrine) and donated a similar car for Ammaṉ. These are the earliest solid references to golden cars so far traceable. The golden elephant noted by Tiruttakkattēvar reminds a temple *vāhana*.[91] Kulōttuṅga I and Vikrama Cōḷa donated such vehicles to the Naṭarāja temple at Chidambaram. Purucōttamanambi, a contributor to the 9th *Tirumuṟai*, acclaims the car festival of Chidambaram as the best which was celebrated without fail.[92] This indicates that the annual car festival could have been suspended in some temples due to financial or other reasons.[93] The Kāḍava chief, Kōpperuñjiṅga, made gifts to the Chidambaram temple for conducting the *tiruttēr* and recital of *Vedas*

8. They were Kilappaluvur (*SII*, XIX, No. 237), Tirunāmanallūr (*SII*, VII, No. 988), Tirumalapāḍi (*SII*, III, Pt. II, No. 79), Tiruvoṟṟiyūr (*Periya Purāṇam*, 46, v. 1), Uṟaiyūr (*Periya Purāṇam*, 41, v. 7), Tiruvākkūr (*Periya Purāṇam*, 21, v. 248), Tirumaṇikkuli (*SII*, VII, No. 797), Tirunellikkāval (*SII*, XVII, No. 564), Tiruvaṉṉāmalai (*EI*, XXVII, p. 104), Tirucenduṟai (*SII*, VIII, No. 619), Sundaraperumāḷkōyil (*SITI*, II, 560), Sambaṅārkōyil (*ARE*, 1925, No. 170), Tiruceattimuṟṟam (*SITI*, II, No. 572), and pērūr (*SII*, III, Pt. II, No. 79). The Varadarājasvami Temple (*ARE*, 1934–35. No.104), Ekaṁranatha Temple (*Periya Purāṇam*, 19, v. 97) and Kamakṣiammaṉ Temple (V. Rangagachari, *A Topographical list of the Inscriptions of the Madras Presidency*, I, No. 370, p. 365) at Kchipuram had acquired temple cars.

89. *SII*, III, Pt, II, No, 79 (82 of 1895).

90. *Kulōttuṅgacōḷanula*, 11. 112-16.

91. *Cīvakacintāmaṇi*, 1, v. 117.

92. *Tiruvicaippā* of Purucōttamanambi, 11. v- 4.

93. *SII*, VIII, No. 43 (455 of 1902).

during the processional march.[94] His son, Kāḍava Kumāra, donated among other things a car to the Ammaṉ of the Aruṇācaleśvara Temple at Tiruvaṇṇāmalai.[95] This inscription is of particular interest because the donated car is called *nāṉmukhatēr* (the four-faced car). Vīra Narasiṁha Yādavarāya donated a similar car to the Govindarāja-svāmi Temple at lower Tirupati.[96] Vikrama Cōḷa's *meikkīrtti* notes the car festival as *perum dēvar viḻā* (*Mahotsava* in Sanskrit – great festival).[97]

The structural details of the war chariots presented by Kambar are remarkable. For describing the war chariots of the epic heroes like Śrī Rāma, Lakṣmaṇa, Rāvaṇa, Indrajit and Kuṁbhakarṇa, the poet seems to have kept in mind the temple cars. He calls them *kaṭṭu amai tēr* (well built chariots).[98] The destruction of a chariot is said to resemble the destruction of a city.[99] He mentions the various parts of chariots like *āṇi* (linch pin), *tēr taṭṭu* (car platform), *āḻi* (wheel) and *pār* (cross bar, i.e., wooden poles arranged across the axles) and *vairam iṭṭa accu*.[100] The cars were adorned with flags in all eight

94. *ARE*, 1934–35. *No*, 104:
95. *EI*, XXVII, pp. 104-6.
TTDES, Report, p. 5. Subsequent to his expulsion from the *Naṭarāja* Temple complex by the so-called *Kṛmikaṇṭha* Cola (Kulōttuṅga?), Lord Govindaraja is said to have been enshrined at Tirupati, by Rāmānuja (T. K. T. Viraraghavacharya, *History of Tirupati*, Vol. *I*, pp. 244-6).
96. *SII*, III, Pt. II, *No* 79 (82 of 1859). In the early 12th century A.D. the festival was known as *rathotsava* in Belgaum (*SII*, XX, *No*. 288). The *Nadlai* stone inscription of Rājyapāla, dated in A. D. 1142, notes the same festival as *rathayātra*. The latter epithet became popular in *North India* (*V*. S. Pathak, "Vows and Festivals in early medieval Inscriptions," *JASB*, XXXIII, 1958, p. 125).
98. *Kamba Rāmāyaṇam*, VI, 14, *v*. 144.
99. *Ibid*., 15, 243. A light war chariot would have never demanded such a forceful description at all whatever may be the amount of poetic exaggeration.
100. *Ibid*., 27, *vv*. 37-38; 35, *v*. 8. Even today in ordinary parlance the gigantic temple cars alone are known as *vairattēr* and not the *goratha*. Again the *pār* is used only in the case of *vairattēr*.

directions.[101] Kambar also refers to *cittirattēr*.[102] This is a clear reference to the temple cars that the poet keeps in mind. He also describes the car as *ariyiṉam pūṇṭatēr*[103] (the car reined with lions). It refers to the lion friezes found in the temple cars. The poet gives an indication to the horse friezes of the same type found in temple cars by the expression *āyiram puravi pūṇṭa āḻiyam tēr*[104] (the wheeled car reined with a thousand horses). All these prove that car architecture and iconography had well developed by the end of the Cōḻa period. It had become so intricate that a special class of artists, known as *rathakāras* (chariot makers), was dedicated to this type of carpentry only.

Among the Pāṇḍyas of the Second Empire.[105] Sundara Pāṇḍya rendered significant services to the Śrīraṅganātha Temple at Śrīraṅgam. According to the *Kōyil Oḻugu*, a traditional register of the temple's properties, his benefactions included a golden boat, golden cars and other golden vehicles.[106] He also caused a tank to be dug for conducting a grand floating car festival. Since the 12th century A. D. floating cars became popular.[107] An inscription of one Jaṭāvarman Śrīvallabha with reference to the temple car is found in the Ericcavuṭaiyār Temple at Ambāsamudram.[108] Another inscription of Sundara Pāṇḍya at Kāḷaiyārkōyil mentions the car street as the boundary of the *iṟaiyiḷi* (tax free) lands donated to the Kālīśvara temple.[109] With the overthrow of Pāṇḍyan imperialism, an interregnum followed in the

101. *Nalaveṇbā*, v. 36.
102. *Supra*, p. 24.
103. *Kamba Rāmāyaṇam*, VI, v. 104.
104. *Ibid.*, 21, v. 4.
105. K.A. Nilakanta Sastri, *The Pandyan Kingdom*, pp. 138–214.
106. V.N. Hari Rao, *op. cit.*, pp 216–17.
107. *Infra.*, ch. IX.
108. *SII*, XIV, No. 245 (100 of 1905),
109. *Ibid.*, VIII. No. 166 (575 of 1902).

history of Tamiḻaham. During this period the temples were neglected [110] till their revival by Kumāra Kampana as attested by Gaṅgādevi.[111] Though much is said about the destruction of Hindu Temples, their conversion into mosques and prohibition of *jātras* (festivals)[112] as means of the eradication of idolatry by the Muhammadan invaders, nothing especially is said about the temple cars. Amir Khusru in his *Ta'ri'kh-i-'Ala'i* speaks about the destruction of the temples in Ma'bar.[113] But no case of burning the temple cars has come down to us.[114]

The Vijayanagar period was the golden age of temple cars. Inscriptions of the age bear ample testimony to flourishing condition of the temple cars and floating cars. Vijayanagar emperors like Devarāya II (A.D. 1422–1446), Mallikārjuna (A.D. 1447–1465), Vīra Narasiṁha (A.D.1505–1509), Krishṇadeva Rāya (A.D. 1509–1529), Achyuta Rāya (A.D. 1529–1542), Sadāśiva (A.D. 1542–1576), Tirumala (A.D. 1570–1572), Śrīraṅga I (A.D. 1572–1585) and Veṅkata I (A.D. 1585–1614) made munificent grants for temple cars. Local rulers like Rājanārāyaṇa Sambūvarāya (A.D. 1336–1372) of Kāñchipuram,[115] Sevappa Nāyak (A.D. 1530–1580) and Ragunātha Nāyak (A.D. 1580–1600) of Thañjāūr, Visvanātha Nāyak (A.D. 1529–1564), Krishnappa Nāyak I (c. A.D. 1514–1572), Virappa Nāyak (A.D. 1572–1575), Tirumalai Nāyak (A.D. 1623–1659) and Vijayaraṅga Chokkanātha Nāyak (A.D. 1706–1732) of Madurai followed the Vijayanagar traditions in their patronage of temples.

110. S. Krishnaswamy Ayyangar, *South India and her Muhammadan Invaders*, p. 182.
111. S. Thiruvenkatachari (ed. and tr.) *Madhurāvijayam* of Gaṅgādevi, Canto VIII, pp. 60–1.
112. Elliot and Dowson, *op. cit.*, VII, p. 283.
113. *Ibid.*, III, p. 91.
114. These being wooden monuments, must have provided the fuel necessary to kindle fire and spread consternation in the pillaged areas. K.K. Pillay (*The Suchindram Temple*, pp. 51-3) has noted such an incident in the case of Suchindram in the 18 th century A.D.
115. A. Krishnaswami, *The Tamil Country under Vijayanagar*, pp. 12–21.

Krishṇadeva Rāya was an outstanding patron. He provided funds for the addition of temple cars at Paḻani,[116] Aḻagarkōyil,[117] Tiruvaraṅgulam,[118] Aragalūr,[119] Nāgaḷāpuram[120] and Tiruvaṇṇāmalai.[121] Krishṇadeva Rāya is said to have undertaken religious tours through out his kindom and provided rich endowments to the noted shrines of the age.[122] What Krishṇadeva Rāya was to the Vijayanagar Empire was Tirumalai Nāyak to Madurai. Traditions connect him with temples of Tamiḻaham with one kind of benefaction or the other. These kings concentrated more on the temple cars, *maṇḍapas* and *teppakkuḷams* because they afforded scope for expansion and development while all other parts in the temple complex had pretty developed well.[123] The spacious tanks called *teppakkuḷams* (tanks of the floating car) were caused to be dug for the sole purpose of conducting the *teppotsava* (floating car festival). In addition to the above noted places which received the patronge of Krishṇadeva Rāya, a number of new places had acquired temple cars by this time.[124]

116. *SITI*, II, No. 909 (612 of 1893).
117. *ARE*, 1930, Nos. 280, 285 ; see also K.N. Radha Krishna. *Tirumālinruñjōlaimalai Sthalapurāṇam* pp. 44–6.
118. *Pudukkottai Inscriptions*, Texts, No. 733.
119. *ARE*, 1913, Nos. 408, 411 and 427.
120. *SII*, XVII, No. 680 (624 of 1904).
121. *Ibid*, VIII, No 165 (574 of 1902). A new car for Gaṇapatī of the Aruṇāchaleśvara Temple was donated,
122. T.A. Gopinatha Rao (ed.), *Copper plate Inscriptions belonging to the Śrī Śaṅkarāchārya of the Kāmokōṭi Piṭha*, Charter II, vv. 4-5.
123. Suresh B. Pillai, *Introduction to the Study of Temple Art*, pp. 35–6.
124. They were Sendamaṇgalam (*SII*, No. 349; *SITI*, I. No. 58), Gōpināthaperumāl-kōyil (*SII*, II, No. 552), Tirupati (*TTDES*, IV, *No. I*), Ayilūr (*SITI*, II, *No*, 795), Ūṭṭattūr (*ARE*, *1912*, *No*, 524), Vridddhāchalam (*SITI*, I *No. 91*), Señji (*SII*, XVIII, Nc. 793), Mahābalipuram (*SITI*, I, *No*. 502), Tiruviḍaimarudūr (*ARE 1905*, *No*. 84), Periyakulam (A. Vadivelu, *The Ruling Chiefs, Nobles aud Zamindars of India*, p. 624), Krishṇāpurām (*EI*. IX, p. 34*1*),§Vaḍivīśvaram (*TAS*, VI. Pt.II, p. *134*), Madurai (EI, XVI, Pt I, p. 300), Kāramaḍai (B. S. Baliga ed., *Madras District Cazetteers - Coimbatote*, p, 582) and Mannārguḍi (S. Krishnaswamy, *Sources of Vijayanagar History*, p. 255.)

Tirupati, *Kāñchīpuram* and Madurai became popular as centres of temple cars. Inscriptions of Tirumalai and Tirupati bear witness to the growing number of festivals. Especially the details relating to *Brahmotsavas* which bear numerical prefixes like elevan, ten, eight, four and three are in each of which the *Brahmotsavas* were conducted. Generally such a festival took place once in a year in a particular month. But at Tirupati it came to be celebrated in almost all the months of the year. [125] On such occasions sweet cakes called *atiracapaḍi*, [126] *appa paḍi*,[127] *sukḷyan paḍi* [128] and such other eatables were offered to the gods. *Candaṉam* (sandal paste) and betel leaves were distributed among the participants. Some made gifts of money for decorating the temple cars.[129] An inscription from the Varadarājasvāmi temple at Kāñchīpuram, dated in A.D. 1571, makes provision for offering estables called *vaḍai*, *appam* and *iṭṭili* to the God at the time of car festival. [130] This inscription notes some of the parts of the car such as *palakaṇi* (superstructure), *tiruttēr irumu muṭṭu* (car break – made of iron ?)[131] and *vaḍam* (rope). The same inscription provides for *vaḍam piḍikka kūḷi* (wages for holding rope) and *taccu kūḷi* (wages to carpenters). These carpenters were known as *tiruppaṇi Piḷḷai*. [132] Madurai also was growing in importance. It bacame the "city of festivals" as a result of the initiative taken by the Nāyaks. Temple cars and *teppakkuḷams* were added to most of the temples in and around Madurai.

125. Even now the *Brahmotsavas* are ordered to be celebrated whenever a donor is ready to pay a prescribed fee.
126. *TTDES*. II. *No. 110*.
127. *Ibid. No. 105*.
128. *Ibid.*, *No* 68
129. *Ibid.*, V, *No*. 34.
130. SITI, *No*. 364 (380 *of 1919*). These oblations were known as *taligai* (*SITI*, I *No*. 369).
131. Usually these are made of wood, but the phrase *irumbumuṭṭu* (iron hurdle) gives clue to the fact that thick iron rods could also have been used. It could as well be a poetic expression.
132. *TTDES*, V, *No*. 47.

Langles in his *Hindustan* has allotted a place for the temple car in a city plan of Madurai in A.D. 1688.[133] Ciṉṉappa Nāyakkar,[134] Pāppu Ceṭṭi,[135] Ciṉṉa Cevvandi,[136] Ñāṉaprakāca Paṇḍāram[137] and Vijayaraṅga Cokkanātha Nāyak[138] are said to have donated cars to the Mīṇākṣi Temple. Anantāḻvāṉ Aiyaṉ[139] and Nayināttai Mudali[140] built the two car pavilions. Rāmappaiyaṉ, the commander of the army, sent against the Sētupathi of Ramnad by Tirumalai Nāyak,[141] seems to have donated a car to the same temple.[142] Though Tirumalai Nāyak undertook extensive renovations to the Miṇākṣi Temple like building the Big Tank at Vaṇḍiyūr (Madurai),[143] he does not seem to have provided any car as stated by some scholars.[144] The *Tiruppaṇimālai*, *Maduraittalavaralâṟu* and the epigrahical sources give no indication to it. At present there are only two cars for the Miṇākṣī Temple. Others could have gone out on use and dismantled long before. Outside Tamiḻaham, temple cars were popular in Āndhra Pradesh and Karāṭaka.[145]

133. D. Devakunjari, *Madurai*, Plate, p. 225.
134. *Tiruvālavāyuḍaiyār Tiruppaṇimālai*, v. 37.
135. *Ibid.*, v. 65.
136. *Ibid.*, v. 68.
137. *Ibid.*, v.77.
138. R. Sathianathaier (tr.), "Maduraittalavaralāṟu", *History of the Nayaks of Madura*, p. 378.
139. *Tiruvālavāyuḍaiyār* Tiruppaṇimālai, v. 48.
140. *Ibid.*, v. 72.
141. R. Sathyanathatha Aiyar, *History of the Nāyaks of of Madura*, pp. 112-3.
142. S. Vaiyapuri Pillai (ed.), *Rāmappaiyaṉ Ammānai*, vv. 154-61. Before undertaking the expedition, Rāmappaiyaṉ made a vow to the Goddess Mīṇākṣi to donate a car if the venture was a success. He won the war. So he must have donated a car.
143. *Tiruvālavāyuḍaiyār Tiruppaṇimālai*, v. 81.
144. Dennis Hudson, "Śiva, Mīṇākshi, Viṣṇu – Reflections on a popular myth in Madurai", Burton Stein (ed.), *South Indian Temples*, p. 111.
145. Born in the Telugu country, the Vijayanagar Emperors organised fairs and festivals throughout their empire which included Tamilaham, Karṇāṭaka and Āndhradeśa. Inscriptions from the Bhaireveśvara Temple at Mopuru (*SII.* XVI, Nos. 91, contd.

In the dawn of the 19th century A.D. the Nāyak power was dwindling rapidly and the English East India Company gaining control over the land. Local powers such as the Nawabs of Arcot, the Maṟavas of Rāmanāthapuram and Poligars of Tirunelvēli added to the growing tension by making Tamiḻaham into a cockpit of political activity where the least care was paid to temple administration. Some art historians opine that the intrusion of Islam and Christianity into the torn and rival factions of Hinduism thrust the creative religious art into a lull and virtually closed its history by A.D. 1800. [146] This seems to be too much of a generalisation. Though temples were neglected, some of the Nawabs like Muhammad Ali and Umdat-ul-umara did not meddle with the traditional modes of worship. [147] Similarly, Maphuz Khan, familiarly known as Khan Saheb, the Nawab's local governor at Madurai, made available funds far conducting festivals. [148] Inscriptions and literary productions of the period also bear testimony to the fact that temple services were not completely wiped out.

An inscription found in the *dvajasthamba* (flag staff) of the Vaṭapatraśāyī temple at Śrīvilliputtūr records the donation of the

139), and Mallikārjuna Temple at Śrīsailam (*ARE*, 1915. No. 18) prove this. Domingo Paes has noted the Vijayanagar festival (Vasundhara Filliozat ed., Robert Sewell tr. *The Vijayanagar Empire as seen by Domingo Paes and Fernao Nuniz*, pp. 36, 51). A number of inscriptions from Karnataka found at Mulbagalu (L. Rice. *Mysore Inscriptions*, Tamrasasana No. 145), Shimoga (L.Rice, *op. cit.*, Tamrasasana No.125), Gundlupet (*EC*. IV, Pt. II. No. 9), Tirumakkudlu Narasipur (*EC*. III, Pt. I, No. 120), and Seringapatam (*EC*, I, No. 94) attest the popularity of temple cars in Karnāṭaka. An inscription from the Hunsur Taluk, dated in A.D. 1600, provides food for those attending the car festival of the Annadani Mallikārjuna Temple at Bhaireveśvara (*vide.*, *EC*, IV, Pt. II No. 104). In fact the Emperors of Vijayanagar popularised temple cars in South India.

146. K. V. Soundara Rajan, *The Art of South India and Kerala*, p.27.
147. T.V. Mahaliṅgam, *Readings in South Indian History*, p. 192.
148. K. Rajayyan. *A History of Madurai*, p.210.

temple car in A.D. 1700] by one Tiruñāṉacambanda Piḷḷai, son of Kālakuṭṭiyā Piḷḷai for benefit of his forefathers.[149] This is the earliest reference to the Śrīvilliputtūr car which is one among the biggest cars in India. The present car was donated by the Jiyar of Vāṉamāmalai in A.D. 1849. An iron ring attached to the car in its front side bears an inscription to that effect.[150] It is likely that the old car was replaced by the present one in A.D. 1849 which is proved by of the existence of sculptures of the old car exhibited in a hall infront the *sanctum sanctorum* of the Vaṭapatraśāyī Temple at Śrīvilliputtūr. A record of A.D. 1711 notes the car festival at Kāñchīpuram when one Kanumanuru Raṅgāchārlu is said to have removed certain obstacles to the car by his magical skill.[151] The five cars of the Kuṟṟālanāthasvāmi temple at Kuṟṟālam are said to have been donated by the local dignitaries, Vaḍakaraiādikkam Periyapaṭṭam Cembuli Ciṉṉaiyātēvar and his younger brother Vaḍakaraiādikkam Ciṉṉappaṭṭam Rājagōpālatēvar (A.D. 1660–1721). The legends labelled against the statues of these two donors which are installed in the *mahāmaṇḍapa* of the Svāmi shrine in the Kuṟṟālanāthasvāmi Temple at Kuṟṟālam prove this. According to Tirukūḍarācappa Kavirāyar, one Vaiddiyanāthan, son of Anantapadmanābhaṉ, provided for the car festival and floating car festival at Kuṟṟālam. Anantapadmanābhaṉ himself is said to have erected the car *maṇḍapa*.[152] At Cīkāḻatti one Vadava Mahārāja, a local king, is said to have donated five cars for Svāmi, Ammaṉ Viṇāyaka, Muruga and Durgai, after having attended a recital of the *Cīkāḻatti Purāṇam*.[153]

149. The text of this unpublished inscription was provided by Mr. R. Raghunathan of the State Department of Archaeology, Madras.

150. K. Kaliyanan, *Guide and History of the Śri Āṇḍāl Temple*, pp. 44-5.

151. C. P. No. 12 of 1913.

152. *Tirpkkuṟṟālakkuṟavañji*, v. 93.

153. *Cīkālatti Purāṇam, Cilantimutalāmuṟkadaicaṟukkam*, v. 83.

(18th century A.D.). Kacciyappamuṉivar, the author of a number of local *Purāṇams*, has noted the popularity of car festicals at Taṇikai (Tiruttaṇi)[154] and Pērūr.[155] Among the four cars of the Sthānumalaya Perumāḷ Temple at Suchîndram, the Ammaṉ tēr is said to have been created soon after the sack of Suchîndram by Chanda Saheb in A.D. 1740 who set fire to the huge Svāmi *tēr*. The present Svāmi and Gaṇapati cars are said to have been either donated by Tirumalai Nāyak or created after his time.[156] The establishment of car festivals at Tiruvārūr, Tirunākaikkārōṇam (Nāgapaṭṭiṇam), Tirukkōḷili, Tiruvāimūr, Vēdāraṇyam, Tirunaḷḷāṟu and Tirukkaravāyil are assigned to Mucukundaṉ, the traditional Cōḷa king. The reference to these places in the *Tuṟaicai Purāṇam* (18th century A.D.) indicates the popularity of the car festivals in those places by this time. Parcaiyappa Mudaliyār and Ciṉṉaiyā Mudaliyār of Maṇali renovated the temple cars of the Naṭarāja Temple at Chidambaram in A.D. 1791. At the same time the annual *Brahmotsvas* were reorganised.[157] The Maruda brothers of Śivagaṅgā are said to have added a car to the Svarṇa Kālîśvara Temple at Kāḷayā-kōyil. Festivals were instituted which included the floating car also.[158] Two cars were donated by the *Pradhāṇi* (Chief Minister) of Śivagaṅgā to the Tirukkoshṭivur Temple [159]

From the foregoing account, it is clear that the temple cars had their origin in the pre–Pallava period as *caṭṭittēr* and emerged as a fullfledged *vairattēr* or *cittirattēr* during the Pallava period. It was

154. *Taṇikai Purāṇam*, *Tirunagarappaṭalam*. vv. 21, 29; *Agattiyanarulpeṟupatalam* v. 63. *The Taṇikācala Purāṇam* of *Kandappaiyar* (end of 18th century A. D.) attests the same information.

155. *Tiruppērūr* Purāṇam, *Tirunagarappaṭalam*, *v*. 95.

156. K.*K*. Pillay, *op. cit.*, p. 433

157. V.G. Ramakrishṇa Aiyar, *The Economy of a South Indian Temple*, *p* 52.

158. A. Ramasami (ed). *Madras Dis trict Gazetteers-Ramanathapuram p*. 891.

159. *Ibid.*, p. 979.

duringthe Cōḷa period that these cars established their stronghold in temples. The temple car appears frequently in inscriptions from the Cōḷa period which proves that it had developed into a well established institution requiring much finance for maintenance. Golden cars and floating cars came into use from the time of Sundara Pāṇḍya as noted in the *Kōyiḷ Oḷugu*. They were much popularised by the Vijayanagar kings and the Nāyaks of Madurai, Thañjāvūr and Señji. The temple cars, as appearing today, attained perfection during the Nāyak period and spread rapidly into the nooks and corners of Tamiḷaham.

II

The Temple and Temple Car

II

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The temple car is an important monument which is significant in two respects viz.. (1) its architectural order which imitates the *garbha gṛha* of a Hindu temple, and (2) its location (plecement) in the Hindu temple complex and so its significance among the temple paraphernalia. So it is relevant at this juncture to attempt a brief study of the structure, organisation and architectural aspects of the Hindu temple in order to understand the same as brought out in temple cars. By the way, the relationship between the two, both artistic and ritualistic aspects, could also be pointed out. So the present chapter is relevant in as far as the architectural features of the *garbha gṛha* of a Hindu temple and those of the constituent elements (*ṣaṭāṅgas*) in a temple car are akin to each other. Decorative features and iconographical elements are all the same in both the monuments. So it is very essential to understand the structure of a Hindu temple and the place of a temple car among in paraphernalia at the outset itself.

The Hindu Temple

The *garbha gṛha or karuvarai* (*sanctum sanctorum*), the dark room enshrining the principal deity, is the most sacred part of the temple.

It is usunlly a square *cella* which consists of architectural parts like plinth, *pāda* and *vimāna*. The plinth consists of broad divisions like *pīṭha, upapīṭha* and *adhiṣṭhāna*,[1] each having many more secondary mouldings like *kānda, kabōta, vyāḷavari, palakai, padmam, tiraṇai* etc. The *pāda* lodges decorative features like *devakoṣṭha, kuṁbhapañjara, koṣṭhapañjara* etc. In *maṇḍapas* pillars are very conspicuous for their artistic intricacies. The *vimāna* is a domical superstructure which stands above the *pāda*. The parts of the *vimāna* are the *koḍuṅgai, grīva, śikhara* and *stūpi* in the ascending angle. The doorway of the *karuvarai* is known as *karuvaraivāyil* (threshold of the *sanctum*). It opens into the *mukhamaṇḍapa* (hall for devotees) through a narrow corridor called *antarāḷa* or *iḍai nāḻikai*. Next comes the *ardhamaṇḍapa* (porch) through which only access in to the *mukhamaṇḍapa* is provided.[2] Then comes the *mahāmaṇḍapa* (front hall of the temple). The *maṇḍapas* share a common ground plan with the *garbha gṛha*, though the former are separate entities. They are usually pillared pavilions, surmounted by a flat roof.[3]

The *garbha gṛha* constitutes the central core of the Hindu temple, around which the temple complex enlarges in a macrocosmic way (Fig.4). A small shrine jutting out from the northern side of the *mukhamaṇḍapa* is dedicated to Ammaṉ (Mother Goddess). In Viṣṇu temples two shrines for his consorts are found in the northern sides. Just in front of the *mukhamaṇḍapa* in the space leading to the *gopura* three lithic pedestals are found, each lodging a couchant *Nandi* (*Garuḍa* in Viṣṇu temples), the *dvajastaṁbha* (flagstaff) and *balipīṭha* (sacrificial altar). Few steps ahead of the *balipīṭha*, the eastern *gopura*

1. Sometimes the entire plinth is called *adhiṣṭhāna* (*K.* V. Raman, *Śrī Varadarājasvāmi Temple – Kāñchi*, Fig. 40D; Sarresh B. Pillia, *An Introduction to the Study of Temple Art*, Pt. 1, p. 32).
2. A.L. Basham, *The Wonder that was India*, p. *358*.
3. In temples of Orissa and Central India (in Khajuraho) the *maṇḍapas* consist of a domineal super-structure. See Debala Mitra, *Konaraka* (New Delhi, 1986), pp. 1-2, 4-5.

or *tōraṇavāyil* (arched entrance) or *talaivāyil* (principal entrance stands. On the south-western and north-western corners of the temple are found two shrines dedicated to Gaṇapati and Subrahmaṇya respectively. In the south-eastern corner lies the *tirukkuḷam* (holy tank). The *kalyāṇamaṇḍapa* (marriage hall) and a shrine for Naṭarāja are found in the north-eastern corner. Depending upon the number of *prākāras* (passages) the shrines dedicated to subsidiary deities or the manifestations of the principal deity also differ. The entire complex is surrounded by a wall called *tirumadil* which enoloses the outermost *prākāra* of the temple. Gateways called *gopuras* are provided at the centre on the four sides of the walls. Outside the temple, little beyond the eastern *gopura*, the temple cars are stationed at a place called *tēraḍi* (car stand), provided with a *maṇḍapa* (Figs. 4, 21) *Vāhana*. belonging to the temple are stationed within the temple in a convenient place, called *vāhanamaṇḍapa* (pavilion for vehicles).

The growth of the Drāviḍian temple complex acquired momentum since the days of Mahēndravarman I (A.D. 600–630), the Pallava king. The pillars, *kūḍus*, *pañjarams* and all other decorative and essential features of the plinth, *pāda* and *vimāna* show stages of development under the subsequent phases of art history under the Cōḷas, the Pāṇḍyas and the Nāyaks. Tney not only improved the already existing features, but also introduced innovations in the temple complex. Thus the *gopuras* which just persent a peep in the Kailāsanātha Temple at Kanchipuram and the Shore Temple at Mahābalipuram find a leap in the Bṛhadīśvara Temple at Thanjavur and reach the acme under the Pāṇḍyas.[4] The *teppakuḷams*, *maṇḍapas*, *vāhanas* and temple cars were improved by the Vijayanagar Emperors and their successors, the Nāyaks. The growing number of festivals contributed to the temple building activity. A number of *maṇḍapas* like *vasanta maṇḍapa*, *tulābhāra maṇḍapa* *kalyāṇā maṇḍapa* and *dolotsava maṇḍapa* were built in the various

4. J.C. Harle, *Temple Gateways in South India*, pp. 9-23.

parts of the temple. Some of them were provided with as many as one hundred or one thousand pillars. More cars were added to the expanding temples, each additional car meant for different deities or festivals conducted in different months. Thus Śiva temples came to possess as many as five cars[5] which were intended for different gods like Svāmi, Ammaṉ, Gaṇapati, Subrahmaṇya and Caṇḍeśa. In Viṣṇu[6] and Subrahmaṇya[7] temples the additional cars were used for festivals in different months. The *vāhanas* were also increased to add to the pomp and pegeantry of the temple.

5. A number of temples even now possess five cars each (e.g. S.XIV, S.XXXIX, S.XLIX, S.XCII, S.CXV, S.CXXXV, S.CXLI, S.CLXII, S.CLXXXIV, S.CCXVI, and S. CCXXI). Some temples possess three cars (e.g S.XLIV, SXLVI, S,LVII, S.LXVII, S.CXXVII, S.CLXXXIII, S.CLXXXVII, S.CCII and S.CCXLIV). Such temples seem to have lost two of their cars due to the ravage of time. An eyewitness to the disintegrating process of temple cars can be found in many temples (e.g., S.CXII, S.CXXI and S.CXXXVI). The Bālasubrahmaṇya Temple at Periyakulam at present possesses two cars of which one remains unused. A proverb current in the area runs as follows: *iṅki, um aṅki um ūru, naḍuvila āṟu, añju tēru, vandu pāru* (city to this side and that side, river in centre, five cars, come and see). This indicates that the temple originally had five cars.

6. A number of Viṣṇu temples possess two or more cars (e. g., V.LXXIV, V.CXIV, V.CXXIX, V.CXLVIII, V.CLVI and V.CCXXXVII). Some temples have separate cars for Hanumat (e.g., V. I, V. X and V. LXXIV). Some temples have separate cars for *Ācāryapuruṣas* (e. g V.CCVI and V.CCXXXVII and the Adi Kēśava Temple at Kūram, near Kāñchipuram). Viṣṇu temple rarely have a car dedicated to His consort. The only exception is the Padmāvatitāyār Temple at Tiruchchāṉūr, near Tirupti. Even there the main shrine itself is dedicated to Tāyār and so separate cars for Her.

7. The Subrahmaṇya temples in the following places possess more cars, meant for use in different months: Park Town (Madras), Tiruttaṇi, Alagumalai, Malaikkōyil, Irumbarai, Marudamalai, Señjērimalai, Śivagiri, Svāmimalai, Palani, Tirupparaṅkuṉram, Kundrakkuḍi, Puliyāṉkuḍi, Paṉpoli and Tiruchchendūr.

Vahavas

The term *vāhana* denoted a conveyance in general. It stood for the mount of the gods and goddesses in religious sense. All the Hindu gods had a characteristic *vāhana* of their own such as the lotus for Brahma and Brāhmaṇī, bull for Śiva, eagle for Viṣṇu and Nārāyaṇa, rat for Gaṇapati, peacock (also goat or elephant) for Subrahmaṇya and Kaumārī, dog for Bhairava, horse for Aiyappan, lion for Kāḷi, Varāhī and Durgā, buffalo for Mahēśvarī and Yama, elephant for Indra and I drāṇī, donkey for Mūdēvī, *puṣpakam* (aerial car) for Kubera, chariot with one wheel for Sūrya,[8] *vimāna* (a car) for Candra (Moon), crow for Śani, deer for Vāyu, fish for Varuṇa, parrot for Manmatha and Rati, and ram for Agni.[9]

Literary traditions since the *Caṅgam* age associate the gods such as Viṣṇu, Śiva and Subrahmaṇya with their respective *vāhanas*.[10] Since the Pallava period *vāhanas* like bull,[11] swan,[12] horse and elephant [13] became familiar.[14] An inscripsion (421 of 1893) dated in A.D. 1345 notes golden bulls (*vāhanas*.). Tavernier, the 17th century French traveller, has described

8. In the *Ṛg Veda* the chariot is invariably spoken of as the *vāhana* of most of the gods such as Indra, Agni, *Aśvins*, Varuṇa, Sāvitri, *Maruts*, *Uṣas*, Sūrya, etc.
9. *Piṅgalam*, vv. 96, 111, 116, 118. 120, 128, 132, 187, 196, 198, 228; W. J. Wilkins, *Hindu Mythology - Vedic and Purāṇic*, p. 301; John Dowson, *A Classsical Dictionary of Hindu Mythology and Religion, Geography, History and Literature*, pp. 330-1 See also Raju Kalidos, "The Wood Carvings of Tamilnadu: An Iconographical Survey", *Journal of the Royal Asiatic Society of Great Britain and Ireland*, London, 1988, No. 1, pp. 99, 107-3; "The wood Carvings as an Industrial Art of Tamilnadu," *Heritage of the Tamils-Education and Vocation* (Adyar, 1986), pp. 310-28.
10. *Paripāḍal* 3: 60, 8;12, 67.
11. Tirum. VII, Pati. 46, v. 4.
12. *Ibid.*, VI, Pati. 311, v. 11.
13. *Ibid.*, VI, Pati 223, v. 5,
14. The monolithic elephant, lion and cow found among the Pañca Pāṇḍva *rathas* at Mahābalipuram could have been created in imitation of the *vāhanās* of the Hindu gods.

the planquin procession of the gods which he witnessed a Emalipat:a (identified with Vemulakota in Markapur taluk, Kurnool District) and Daulatabad.[15] A Telugu inscription at Alipiri, foothill of the Tirupati ranges, mentions the following *vāhanas* donated by a Devachōḍa king called Anantarāja to the temples at Tirumalai, Tirupati (Gōvindarāja temple) and Kālahasti : a *svarṇaāśva* (golden horse), a *sindhura* (elephant), *samarabhūpāla vāhana* (war chariot), *padmapīṭha* (lotus seat), a *gaja* (elephant), a *turaṅgama* (horse), *kanakamayūra* (golden peacook) and *mōhana vāhana* (*bhūta*?).[16] Most of the *vāhanas* were made of wood. Some were covered with *svarna* or *taṅga* (gold) and *veḷḷi* (silver) plates. They were used for the sole purpose of taking the images of gods in procession during festivals. Since festivals were celebrated for a number of days, various *vāhanas* were required for use in different days of festival.

The *vāhanas*[17] popularly used for festival procession (Figs. 5,6) were *kaṟpahavṛkṣa* (the wish-fulfilling tree), *Kāmadhēnu*, *kailāsa vāhana* (Kailāsa mountain), *Indra vimāna* (aerial car of Indra), *pallākku* (palanquin),[18] *siṁhāsana* (lion throne) *kēḍayam*, *tōḷukkiṇiyāṉ*, *capparam*, *bhūta*,[19] Rāvaṇēśvara (the ten headed and twenty handed Rāvaṇa),

15. William Crooke (ed.), V. Ball (tr.) *Travels of India by Jean-Baptsite Tavernier*, I, pp. 236-7; *ibid.*, II, pp. 190-1.
16. P. Sitapati, *Śrī Vēṅkaṭeśvara: The Lord of the Seven Hills Tirupati*, p.4.
17. Collected from the invitations (dated in 1978-80) of the annul *Brahmotsavas* of the following temples: V.XXV, S.XXVI, S.LXVII, S.LXXX, M.CVII, A CXXV, V.CXXX, S.CXXXV, S.CXLVIII, S.CL, S.CLII, V.CLXXIII, S.CLXXIX, M.CLXXI and V.CCXL.
18. In addition to golden and silver palanquins, there is a *tandappallākku* (ivory palanquin) in the Malaimēl Vaidhyanātha Temple at Periyakulam. A specialitiy about the palanquins is the one made of flowers and called *puṣpapallākku*. Another type of palanquin called *muttuppallākku* (pearl palanquin) is also known.
19. The *Aruṇagiri Purāṇam* of *Maṟaiñāṉasaṁbandhar* contains a reference to five kinds of *bhūta vāhana* as the vehicles of Śiva (*Aruṇagiri Purāṇam*, *Aruṇodayacarukkam*, v. 36).

Nandikēśvara (the therianthropic form of bull with a bull head and human body), Hanumat or Āñjanēya (the monkey faced servant of Śrī Rāma), *Garuḍa* (the therianthropic form of eagle with eagle, wings, paws and human body), *Vṛṣabha* (bull, i.e., the zoomorphic form of Nandi), *siṁha* (lion), *kudirai* (horse), *yāṉai* or *gaja* (elephant). Airāvata (the four tusked white elephant of Indra), Śeṣa (five hooded snake), *mayil* or *mayūra* (peacock), *aṉṉam* or *haṁsa* (swan), *peruccāli* (rat), etc. Some rare *vāhanas* like deer,[20] tiger,[21] fox,[22] and winged *yāli*[23] also existed. Added to them was the temple car which came under the festival paraphernalia, used during one of the festival days as a *vāhana*.

The Temple and the Temple Car; A Comparison

The temple car was a replica of the *garbha gṛha* in architectural design. The constituent parts of *garbha gṛha*, viz., plinth, *pāda* and *vimāna* were brought out in the various types of temple cars. *Vairattērs* had an elaborate plinth, consisting of *ādhāra, upapīṭha, adiṣṭhāna* and *nāṭakāsana*.[24] In temples the *pāda* was usually a walled edifice with a single doorway, facing the east. In rare cases, there were also *sanctums* having four doorways, facing the cardinal directions. They were called *Sarvatobhadra*. Even in such temples excepting the doorways, the rest of the structure was walled. In *vairattērs* the *pāda* was a pillared one as in *maṇḍapas*. All *vairattērs*, irrespective of their shape and size, were *sarvatobhadra*. This was done so with the intention of allowing devotees to have a view of the God, seated in the car, from all the directions. In temples, the *vimānas* were designed in vorious shaeps like

20. *CRITT.*, iii. Coimbatore and Salem, pp. 111, 157, 163, 165.
21. *Ibid*, v. Kanyakumari and Tirunelveli, pp. 63, 111.
22. *Ibid.*, iii. Coimbatore and Salem, p. 529.
23. *Ibid.*, i. Chengleput and Madras, p. 77.
24. For details and description see Chap. III.

octagonal, circular, square and rectangular.[25] In temples cars the *vimānas* were fashioned in octagonal, polygonal, circular and square shapes. These forms were very popular with the formation of the plinth in temple cars, though the shapes of plinth and *vimānas* were not the same in all cases. Another feature of the car was that unlike temples, the *vimānas* were dismantled after the festival was over.

The *caṭṭattēr* consisted of four solid wheels, attached to the two cross bars, placed across the axles and tied with ropes, formed the *ādhāra* (base) for the car. The plinth consisted of wooden poles which also had a small pedestal for seating the processional image. The *pāda* consisted of four *sthaṁbas* (pillars). Excepting the front side, the *pāda* was closed on all the other sides with carpets. The *vimāna* was mounted above the *pāda*. In the *caṭṭattēr* the three basic elements of a Hindu temple, viz.,plinth, *pāda* and *vimāna* were present but the plinth here was very simple. It had no tiers and sculptures as in the case of the *vairattēr*. This was the most important feature of the *caṭṭattēr*.[26]

Cakaḍail being a cart, had no *vimāna* and *pāda*. The plinth was very simple with no sculptures. The *goratha* had a square *upapīṭha*. It had an *adhiṣṭhāna* in rectangular, octagonal or polygonal form. It had

25. In temples the ground plan of the plinth is usually square or polygonal. Octagonal and circular forms are rare in Tamilaham. In most cases there is no connection between the shape of the plinth and *vimāna*.

26. A number of temples such as the Māriamma$_{n}$ Temple at Kīlamaṅgalam (DHA *D*t.), Kaṟpunātha Temple at Uttamacōlapuram (*S*AL. Dt.),Subrahmaṇya Templ. at Kumāravayalūr (TRI. Dt.), the Amma$_{n}$ *tēr* of the Tyāgarāja Temple at Tiruvārūr (THA Dt.), Soundararāja Peramāl Temple at *T*āḍi*k*kombu, Uttāṇḍa Soundararāja Perumāl Temple at Gullappuram, *K*athali *N*ṛsiṁha Perumāl Temple at Jambuliputtūr, *K*aumāriamma$_{n}$ Temple at Vīrapāṇḍi, Immaiyilum Na$_{n}$mai-taruvār Temple at Madurai, Alagar Temple at Vaḍamadurai (M*D*U. *D*t.) and Sudrahmaṇya Temple at Mudulkulaṭṭūr (RA*M*. *D*t.) possess cars of this type.

a pillared *pāda*.[27] The *vimānas* were designed in various shapes like octagonal, hexagonal, square and circular.[28] *Vimānas* had all their essential featares like *koḍuṅgai*, *grîva*. *śikhara* and *kalaśa*. At the corners of hexakonal or octagonal tiers images of flying *vidyādharas* were found. Two or four horses in the galloping pose were set at the plinth level on the front side of the car. Brahna was seated behind the horses as charioteer with the noose in one had and whip in another.[29] Another type of *goratha* contained four additional *vimānas* called *upparikai*. The *upparikais* resembled miniature cars set at the four corners of the square *upapîṭha* which rise upto the *koḍuṅgai* of the main car.[30] Yet another type of *goratha* was called *Indra vimāna*. This car had a simple base in the model of *caṭṭattērs* and four spoked wheels. Four pillars stand at the corners of the square platform above which stand a *vimāna*. The noteworthy feature of this car was its *vimāna* which was modelled after the *gopuras*[31] in the *sāla* type.

The foregoing discussion proves that the temple car had a unique place among the temple paraphernalia by virtue of its artistic and

27. In contemporary times the *adhiṣṭhāna* is designed like a lotus in two tiers, having eight petals. In such cars the number of pillars on the *pāda* are also eight. The *goratha* of the *Śrīraṅganātha* temple at *Śrīraṅgam* is a noted specimen for its octagonal plinth, carved with sculptures in two tiers as in vairaṭtērs. The car has six solid wheels. It combines the features of a *goratha* and *vairaṭtēr*.
28. A conical *ratha* exists in the *Maṇikaṇṭeśvara* Temple at *Tirumālpēru* (*CRITT*, i. Chengleput and *Madras*, p. 13).
29. *Gorathas* of this type are found in the *Navanīteśvara* Temle at *Sikkal*, Kulaśekharanātha Temple at *Shenkōṭṭai*, Vānamāmalai Perumāl Temple at Nāṅgunēri (TIR- *Dt.*) and *Śrī Āṇḍāl* Temple at *Śrivilliputtūr*.
30. *Gorathas* of this type are found in the *Nāganātha* Temple at Kalayārkōyil and *Dharmatavala* Vināyaka Temple at Ramnad (Fig. 9).
31. *Gorathas* of this type are found in the Bṛhaīśvara Temple at Thañjāvūr and Pañcanadīśvara Temp1 at Tiruvaiyāṟu.

iconographical excellence, It was a miniature temple, designed on the model of the temple itself. It was, in short, a "temple on wheels"[32] which Mario Bussagli would call a "car temple".

32. K. V. Raman, *op. cit.*, p. 178.

III

Structural Styles

III

Structural Styles

The structural arrangment of the temple car is singularly unique in form. We have canons of architecture, belonging to earlier periods of history, and monuments of a relatively late period which have provided the field data for the present study. There are *sthapatis* who are skilled artists, engaged in manufacturing cars. So, for this study, three distinctive types of sources are taken into account and a consolidated picture obtained to have an idea of the structural styles of temple cars. The *sthapatis* who were interviewed divulged the fact that many of them were not aware of the canonic prescriptions at all but asserted they could produce a car, flawless in any respect in accordance with rules of *vāstuśāstras*. This is to affirm the fact that their flawless performing skill is inherited and not acquired. In any case whether the artists are familiar with the *śāstras* or not, their works are supposed to be in tune with the medieval manuals of architecture. Otherwise the orthodox society and ritual-bound temple priests won't accept them. So by taking into account the cars of recent origin, in a work which professess to be medieval, the chronological delimitation is not jeopardised in any way, resulting in anachronism. So the three types of

sources consulted for the present study are justified and serve to obtain a better picture.

Types of Temple Cars

The *Kumāratantra*[1] describes eight types of temple cars called *Vijaya*, *Kānta*, Śrikara, *Viśālaka* or *Visala*, *Nibhadra*, *Śrīviśāla*, *Bhadra* and *Bhadraviśālaka*.[2] A car provided with a wooden framework and three wheels was *Vijaya*. A car fitted with four wheels, made of wood and having a single square *tala* (floor) was *Kānta*. A car fitted with five wheels and having more than one *tala* with projections was *Śrikara*. If it was fitted with one more wheel (i.e. six wheels), it became *Viśāla*. *Nibhadra*, *Śrīviśāla* and *Bhadra* were seven, eight and nine wheeled cars respectively. *Bhadraviśālaka* was the car with ten wheels and provided with four entrances (doorways).

The *Mānasāra* attempts a classification, giving them different names. They are *Nabhasvanbhadraka*, *Prabhañcanabhadraka*, *Nivatabhadraka*, *Pavanabhadraka*, *Pṛṣadabhadraka*, *Indrakabhadraka* and *Anilabhadraka*.[3]

1. *Kumāratantra*, ch. 44, vv. 2, 35–41.
2. *Vijaya* literally means victory and denotes also a divine car. *Kānta* means beautiful or lovely. *Śrīkara* is an epithet of *Viṣṇu* and denotes prosperity and good fortune. *Viśāla* means spacious or broad. *Bhadra* literally means auspicious, prosperous and lovely. (*vide*., Monier Monier Williams, A *Sanskrit–English Dictionary* pp. 745, 960, 990, 1098). It also denotes a projection or portico in architectural sense. From the literal meaning of the various terms denoting a car or chariot, it is difficult to understand their significance with regard to structural styles. So, the car was a thing of beauty, an auspicious and prosperous one (cf. the meaning of *tēr*, *supra*, p. 19) and so named after its aesthetic value.
3. P. K. Acharya (ed. & tr.), *Architecture of* Mānasāra, ch. 43, vv. 111–15. The words *nabhas* (sky, wind), *prabhañjanam* (wind, hurricane), *anila* (wind), *pavana* (air, wind) and *pru* (to go, to move), indicate that these cars were named so to place them on par with the aerial cars of the gods (and so Indrakabhadraka, Indra's car).

These were provided with *bhadras* (porticos) of different shapes like square, hexagonal, two sided, three sided, decagonal[4] and twelve sided respectively. The same text refers to the existence of other types of chariots in various shapes like circular, elliptical, square, rectangular, octagonal, hexagonal and oval.[5] Thus nine types of chariots such as square, hexagonal, decagonal, twelve sided, circular, elliptical, rectangular, octagonal and oval existed.[6] Square chariots were called, *Nāgara* the octagonal ones *Drāviḍa*, the circular ones *Vesara*, the hexagonal Āndhra and the oval or equal sided *Kaliṅgaka*.[7]

The *Vijayatantra* brings out a three fold classification as *patrakalpa*, *ratnakalpa* and *citrakalpa*.[8] All these were declared fit for the use

4. For both *Pṛṣadakabhadraka* and *Indrakabhadraka*.

5. P. K. Acharya. *op. cit.*, vv. 120-2.

6. The geometrical appellations seem to indicate the shape of cars since their platform and superstructure were designed in octagonal, circular and square forms. But the names *dvibhadra* (two sided) and *tribhadra* (three sided) seem to refer to the number of doorways. In architectural parlance *sarvatobhadra* denotes the four sided or four faced one. But the *Mānasāra* makes no reference to sueh a form. It is likely that the nine types of other cars noted by the *Mānasāra* are of the four faced type. The *Kumāratantra* (Ch. 44, v. 34)has a clear reference to them as *ēkanētra* (one eyed), *dvimukha* (two faced), *trinētra* (three eyed) and *caturmukha* (four faced).

7. P. K, Acharya, *op. cit.*, vv. 123–5. *Nāgara*, *Vesara*, *Drāviḍā*, *Āndhra* and *Kaliṅgaka* are supposed to be the architectural styles. *Nāgara* was the North Indian (beyond the Vindhya mountains) style. The *Vesara* style was popular in the region between the Vindhyas and the Krishṇa. The *Drāviḍa* was popular in the soufh of the Krishṇa. *Kaliṅgaka* stood for the Orissan style (Stella Kramrisch, *The Hindu Temple*, Vol I, p. 287). Though given different names these were purely conventional and no watertight division of architectural zones existed.

8. It strikingly compares with *Kauṭilya*'s classification of cars into *devaratha* (chariot for gods), *puyśaratha* (chariots for pleasure riding) and the chariots for civil and military conveyance (R, P Kangle. *The Kautilya Arthaśāstra*, *I*, 2:33:5; *ibid.*, II, p. 180).

of the gods, while the last two were also fit for the use of Brāhmaṇas and Kings respectively.[9] The cars consisting of *patra* (literally leaf or wings – denotes an aerial car ?), *ratna* (gem) and *citra* (image) were known with the same names along with the common suffix *kalpa* (*kal* or *kalpanam* means to make or fashion). The same text brings out a four fold classiffcation as *pātaṁ* (quarter), *arthaṁ* (half), *tripātaṁ* (three by four) and pūrṇaṁ (full).[10]

While such is the theoretical formulae regarding the structural patterns, their distribution and practical application present a strikingly contrasting picture. Though octagonal is the car meant for the *Drāviḍa* contry, the circular, square, hexagonal and twelve sided cars are also known. Apart from them a new type, polygonal, is also popular. Octagonal cars are very popular (60.6%, 208/343) in Tamilaham,[11] especially in

9. Vijayatantra Rathalakṣaṇa *MSS. No.* B, 11072/*D.* 15270, *S*arasvati Mahal Library, Tanjore. "Vakṣmate rathamānaṁ ca lakṣaṇaṁ vidhinā saha. *D*evatānāṁ manuṣyānāṁ ca rathārohanāthirkam. Patrakalpaṁ ratnakalpaṁ citrakalpamiti tridhā. Patrakalpaṁ tu devānāṁ ratnakalpaṁ tu bhūsure. Bhūpate citrakalpaṁ syat sarvayogyaṁ tu daita lo. Patrakalpairalaṁkṛtya patrkalpamitismṛtaṁ. Ratnakārauralaṁkṛtya ratnakalpamiti smṛtaṁ. Nānānātakairyuktaṁ citrakalpa mitismṛtaṁ..."

10. *Ibid.*, Pātaṁardhaṁ tripātaṁ ca pūrṇa ratha caturvidham. These four are known in Tamil colloquial usage as *kāltēr* (quarter car), *araittēr* (half car), *mukkāltēr* (there by four car) and *muluttēr* (full car) respectively. The classification is made on the basis of the size of cars, so that the smallest one is called *kāltēr* and the biggest one *muluttēr*, Depending on this conventional classlfication, a tentitave evaluation of the *kāl*, *arai*, *mukkāl* and *mulu tērs* with the small, medium, big and biggest cars as laid down in Appendix VII, Table 6 has been attempted.

11. Tamilaham was traditionally divided into four regions. viz., Toṇṇaimaṇḍalam (approximately included districts of *M*adras, Chengalpattu, *N*orth Arcot and South Arcot, also Pondichcheri), Koṅgumaṇḍalam (approximately included Coimbatore, Salem and Dharmapuri), Cōlamaṇḍalam (approximatey included the districts of Thañjāvūr, Tiruchirāppalli and the northern part of Pudukkōṭṭai) and Pāṇḍimaṇḍalam (approximately included the districts of Madurai, Ramnad, Tirunevēli, Kaṉyākumari and southern part of Pudukkoṭṭai).

Toṇḍaimaṇḍalam (88%, 59/67) and Cōlamaṇḍalam (76.% 67/88) areas. Next in popularity are the polygonal cars (22. 4.%77/343), most of which are concentrated in Pāṇḍimaṇḍalam (47. 5%. 57/120) and Koṅgumaṇḍalam (66. 7%, 52/78). Circular cars (6.4% 22/343) are popular in Cōlamaṇḍalam (12.5%, 11/88) and Koṅgamaṇḍalam (12. 8%. 10/78). They are more popular with Viṣṇu (54.5%. 12/22) than Śiva and Ammaṉ.[12] It is very striking to note that octagonal cars are more popular in the northern part of Tamiḻaham, beyond the Kāvēri, than the southern part where polygonal cars are very popular when compared with octagonal cars (29%, 35/120). In the Tirunelvēli (57. 3%, 24/42) and Kaṉyākumari (100% 8/8) districts the ratio of polygonal cars is very high whereas in Ramnad that of the octagonal is high (58%, 23/42). This indicates that the far South, excepting the Ramnad area, was more catholic in employing architectural forms, other than those prescribed for it. This may also be due to the impact of Chalukyan art wherein the polygonal was a popular style[13] which had an early impact in the Pāṇḍya country.[14] So, the canonic prescription that different types of cars are assinable to the different regions of In lia is only theretical.

With reference to their size, the popular use of cars diminis h from small to biggest ones (48 7%, 154/316 for small; 34%. 108/316 for medium; 14%, 45 316 for big and 2.8%,9/316 for biggest).[15] This result is due to the obvious reason that a small car could be possessed by any temple, irrespective of its endowments, whereas the manfacturue and maintenance of big cars demand much finance which some of the richest temples alone could afford to procure. With reference to the

12. *Vide.*, Appendix VII, Table 5 for details.
13. Alexander Rea, *Chalukyan Architecture*, Plates I, IX, XXXII, XLVIII, LVI, LXIX, XCII and CII,
14. K.R. Srinivasan, "Temple Architecture and Sculpture in Tamilnad," *Hand book - Second World Tamil Conference*, p. 303.
15. The total number of cars are 316, as against 343, for which only height measurements are available (*vide.*, Appendix IV, column 4).

number of wheels, the popular cars are the six wheeled ones (80.4%. 209/260). Next in popularity are the four wheeled cars (21.9%57/260). Eight wheeled (1.2%, 3/260) and nine wheeled cars (7%, 2 260) are very few in number. The cars endowed with four wheels are small in size, below 10' or at the most 11' in height.[16] The cars provided with six, eight and nine wheels are the medium (11' to 14') big (15' to 18') and biggest (19' to 23') types. In some cases even biggest cars have only six wheels while medium cars are provided with eight wheels. These fluctuating measurements are due to the varying thickness of wheels. Since the number of wheels show no uniformity from the smallest to the biggest cars, they are not the safe ground for the classification of cars, though the *śilpaśāstrea* explicity do so. So, they must be classified on some other ground. For this purpose, the height of the plinth of cars is taken into account.[17] On this basis the four types of cars denoted as *pātam*, *ardham*, *tripātam* and *pūrṇam* are called small, medium, big and biggest cars.[18] All these cars are of the *vaitattēr* type, irrespective of their size and mumber of wheels. All are *sarvatobhadra* in character. 'One eyed' cars are known but they come under the *cattatiēr* type. 'Two faced' and 'theer eyed' cars are unknown.

Common Features :

Architecturally, the various types of temple cars are designed in accordance with a common basic plan. Only with regard to their

16. Exceptions are the four cars of the Tyāgarāja Temple at Tiruvarur. They are provided with four wheels, irrespective of their size, but all are well masked with steel frames. Originally, they must have had six or more wooden wheels before their renovation in A.D. 1970.

17. For all practical purposes, the height of plinth is the measurement from the ground level to the *nāgakāsana*. Śilpis are inclined to include the height of *devāsana* and *simhāsana* also (interview with Govindaraja-sthapati of Mayuram at Kanchipuram on 13-3-1979). Since the *devāsana* and *simhāsana* form part of the *pāda* of the temple cars, the height upto *nāgakasana* must only be considered as the height of plinth.

18. *Vide.*, Appendix VII, Table 5.

ornamental details and shaping such as octagonal, polygonal, etc. differentiations are found. The lowermost part of a temple car is the wheel. It is called *kāl* (leg), *uru* (*lmove, rotate*), cak*karam* (wheel), etc.[19] Wheels in *vairattērs* are solid. The wheels are attached to the axle at the *nābhi* or *kuḍam* (nave) point. The linch-pin, called āṇi (nail), holds it closely attached to the axle. The rim is known as *paṭṭa* or *vaṭṭai*.[20] The *m*inute details relating to the measurements of the wheel are given in the *śilpaśāstras*.[21] Its height is usually half the measure of the height of plinth. Depend*i*ng upon the height and weight of the car, the diametre of the wheel extends from a minimum of 2' 8'' to a maximum of 10' 2'' from the smallest to the biggest cars. The rims measure from a minimum of 6'' to a maximum of 1' 10''.[22] All the component parts of the wheel, including the wedge,[23] are normally made of wood. It is also enjoined that three or five kinds of wood should be employed for making the wheels.[24] If the total number of the wheels of a car is four, they are attached to the two axles at the four nave points. If the wheels are six or eight, the additional wheels are attached to the one or two auxiliary axles and placed in between the first and second, and the fifth and sixth cross bars (Fig. 2 A&B). Wheels are usually in even numbers.[25] The aim is perhaps to maintain balance in gravitational force. In rare cases, they

19. *Piṅgalam*, v. 1479.
20. The *Kāñchi Purāṇam* of Civañāṉasvaṁigal has an interesting comparison of the town plan of Kanchipuram with a car wheel. The Ekāmranātha Temple is likened to the hub of the wheel while the city limits are the rim. The arcs form the space in between the streets. (*Tirunagarapaṭalam*, v. 64).
21. *Mayamata*, ch. 31, v. 29; *Kumāratantra*, ch. 44, vv. 7–8; The *Mānasāra* has a detailed description of the measurements of spoked wheels (P. K. Acharya, *Architecture of Mānasāra*, vv.9-18).
22. *Vide.*, Appendix IV, Column 8.
23. The wedge should be made of steel (*Viśvakarmavāstuśāstra*, ch. 84, p. 799).
24. *Kumāratantra*, ch. 44, vv. 9–10.
25. *Vide.*, Appendix IV, Column 4.

are in odd numbers.[26] In such cases the last wheel is attached in between the central cross bars (Fig. 2 B).[27]

The axle is known as *akṣa* (in Sanskrit) which is linked to the wheel through the *śikhā* (axle-hand) It provides the basement to the temple car. upon which the entire car resrs. The axle is a single block of square wood. Its length[28] is approximateiy equal to the height of plinth.[29] Detailed measurements of the axle are discussed in the *śilpaśāstras*.[30] The main axles are placed in such a distance in the lengthwise direction as to create a square or rectangular base for the plinth.[31] They are connected by neatly fashioned *caṭṭams* (logs of wood) called *pār* (corss bar). The cross bars are arranged in five or six rows, each placed one above the other by the piling up method and ascends upto a height so as to form the first tier of the car. Since the cross bars cover only the right and left sides of the car, the front and back sides present a bored appearance when the mounting of cross bars on the axles is completed. So, the holes are covered with the use of logs of wood. Now, the first tier acquires a box-like shape. On to their vertical surface sculptures are affixed on all the four sides. This is divided into two parts in the vertical direction in to *ādhāra* (basement) or *pārvitāna* (assemblage of cross bars) and *upapīṭha*. In its finished state, the first tier has a rectangular platform.

26. There is only one example (No. V. CCXXIX) which is endowed with nine wheels and seven wheeled cars are unknown (Appendix IV, Column 6).
27. In car No. V.C CXXIX, the ninth wheel hangs some half-a-feet above the ground level. It appears to the naked eye like an ornamental adjunct. But, it serves the car as a sort of supporting leg while moving in an uneven road.
28. For all practical purposes, by length of axle we mean the distance between the two outer wheels, excluding the thickness of rims and length of hubs.
29. cf. Column Nos. 2 and 3 in Appendix VII, Table VII.
30. P. K. Acharya, *op. cit.*, vv. 19-26.
31. In other words, the distance between the two main axles is nearly equal to the distance between the first and last cross bars, including the thickness of the bars.

Leaving some space in the front and back sides in the lengthwise direction, the second tier of the car is erected in the centre of the *upapīṭha*. *Caṭṭams* are placed both lengthwise and breadthwise.[32] Thus the second tier of the car is built on a square base in a box-like form. Sculptures are affixed on all the four sides in a slanting way so as to make the tier present a pyramidal shape. This part is called the *adhiṣṭhāna*. It is also known as *pērūrmaṭṭam*. Logs of wood piled once again upon the *adhiṣṭhāna* make up the *nāṭakāsana*[33] or *mānuṣyāsana*[34] or *nārāsana*[35] (pedestal for human beings). Sculptures are fitted on all four sides. The *nāṭakāsana* terminates in the *tērtaṭṭu* (car platform). Here, the plinth part of the temple car ends and the *pāda* begins.

The *pāda* is very simple in design and execution when compared with the intricate details of the plinth. In the centre of the platform the first tier of the *pīṭha* called *devāsana* stands which is usually of the same shape as the platform. It is also a box-like structure, built on the same pattern as the other parts of the car called *upapīṭha*, *adhiṣṭhāna* and *nāṭakāsana*. Similarly, the second tier of the *piṭha* called *siṁhāsana* is also built. Both these tiers lodge some sculptures. The two tier *pīṭha* is popular with most of the cars (Figs.13,17). In the Pāṇḍimaṇḍalam region, the *piṭha* usually has three tiers. In such cases, the third tier is called *alaṅkārāsana* (Figs. 1, 18 B). This part

32. Basically, the *vairattēr* is also a *caṭṭattēr* in composition. But for its sculptures and permanent fitting, it is only a *caṭṭattēr*. A proverb connected with the Soundarāja Temple at Alagarmalai also confirms this. It runs as follows: *Āṟu kāl nūṟu caṭṭam, Alagarmalai tērōṭṭam* (six wheels and a hundred frames, the car festival at Alagarmalai). The expression *nūṟu caṭṭam* (hundred frames) is a reference to the countless *caṭṭams* which are used to manufacture a *vairattēr*. This gives clue to the fact that the *vairattēr* is only a fully developed form of the *caṭṭattēr*.

33. K.S. Iramasami, *Vellōṭṭam*, p.29, Fig. facing p. 24.

4 *Śrīpraśnasaṁhita*, ch. 34, v, 24.

35. *Tavattiru Sundarasvāmigal Poṉvilā Malar*, p. 12,

constitutes the *vēdi* of the temple car. The total height of the *piṭha* extends from one fourth to half the measure of the height of plinth.[36] Pillars implanted upon the platform constitute the *pāda* of the car. The otal mumbar of pillars differ from car to car from a minimum of thirty two to a maximum of eighty.[37] The height of *pāda* is appr oximately of the same height as the plinth. The *pāda* is provided with four entrances in the centre of all the four sides. At the time of festival the doorways are decorated with figures of *dvārapālas* (guardians of gates), rearing *yāḷis* and lions.[38] Plantain trees, flowers, arches and other decorations are added. Excepting the doorways, all other space in the *pāda* is covered by *tumbai* (cloth pillars) and *tēr cîlai* (carpets) hanging from above the *koḍuṅgai* (Fig. 15).

The crowning part of the temple car is the *vimāna* (dome) or *makuṭa*. It is basically a bamboo framework, covered by decorative carpets. It consists of all the basic components of a *vimāna* such as *prastara* or *koḍuṅgai* (entablature), *grīva* or *gala* (neck of dome), *śikhara* (cupola) and *stūpi* (pinnacle). All, except the *stūpi*, are wooden boxes, knit with the use of lengthy poles, bamboo sticks and ropes. A number of wooden boxes are made and kept permanently in temples.[39] At the time of festival these are mounted

36. cf. Columns two and seven in Appendix VII, Table 7,
37. The following are some of the numbers of pillars as noted against the codes of the respective cars: V. 1: 52, S. IX: 32, S.CLXXV: 60, S.CLXXIX: 80 and S.CLXXIX. A: 76.
38. *Viśvakarmavāśnuśāstra*, ch. 84. vv. 6-10.
39. These are expected to be built anew at the time of festival and cast away after usage. But in contemporary times, owing to financial reasons, these are kept permanently. In some temples, they even borrow the *koḍuṅgai*, carpets and *vaḍam* from the neighbouring temples. In the Toṇḍaimaṇḍalam region the entire *stūpi* and carpets are permanently attached to the cars (Fig. 13) *Śilpis* in that region argue that a car without a permanent superstructure is like a headless man (Interview with T.K. Rajamani Sthapati on 29-5-1979). A rare car (S.XCII.S) is found provided with a steel superstructure.

on the car. The *koḍuṅgai* like the *gopura* has three or four tiers.[40] It is built in various shapes like octagonal, polygonal, square, etc. (Fig. 17–20, 8–13).[41] The *śikhara* is a domical structure. The *stūpi*[42] is made of metal. The flag of the car and an umbrella are pleced above the *stūpi*. The entire *vimāna* excepting the *stūpi* is covered by a carpet called *tēr cīlai* of multicoloured designs, decorated with portraits.

The front part of the car was denoted as *rathamukha* (literally meaning car face).[43] In this part, the space on the platform of the first tier lodges some wooden horses in the galloping pose. These are supposed to pull the car. Just behind them or on the platform of the car the three headed Brahma sits holding the noose of the horses as the charioteer.[44] He holds a whip in the other hand.

40. There are various types of *vimānas* of which the *uttamavimāna* is said to have a many as nine or twelve tiers (M. A. Ananthalvar and Alexander Rea, *Indian Architecture*, I (Architectonics), pp. 241, 248). In the temple cars the height of the *vimāna* is a matter for convenience. In many temples such as the Varadarāja Temple at Kanchipuram, Tyāgarāja Temple at Tiruvarur and the Śrī Āṇḍāl Temple at Srivilliputtur, the height of *vimāna* has been decreased in contemporary times with a view to cut the weight of the cars.

41. The octagonal, circular and quadrangular *vimānas* are the *Drāvida*, *Vēsara* and *Nāgara* types respectively (*Mayamata*, *I*, ch. 19, vv. 34–7; Stella Kramrisch, *op.cit.*, pp. 63–4)

42. Known as *koḍiñji* (*Ahanāṉūṟu* 110, 210) or *moṭṭu* (*Kaliṅgattupparaṇi*, v. 487), it was also known as *tērkūmbu* (*Tamil Lexicon*, IV, Pt. I, p. 2060) which was originally the crowning part of the time old secular cars.

43. A. A. Macdonell and A. B. Keith, *op cit.*, p. 205. A rustic woman while witnessing the car festival of the Soundarāja Temple at Alagarmalai made a casual reference to the face of the car as *tērmukham* (car face).

44. *Tiruvānaikkāulā*, v. 275. Brahma is the charioteer to most of the cars of Svāmi, Ammaṉ and Muruga. *Garuḍa* drives the cars of Viṣṇu while Viṣṇu himself serves as the charioteer to the car of Padmāvatitāyār at Tiruchchāṉūr (Fig. 7). The representation of Brahma as charioteer was because of the fact that he instituted car festivals in many temples. Similarly human being who instituted car festivals

contd.

Individualistic Features :

Architecturally two types of octagonal cars exist : (1) cars which have an octagonal framework and an octagonal platform and (2) cars which have a polygonal framework and an octagonal platform. Both these types are modelled on the same plan upto the *upapīṭha* level and are rectangular in shape.[45] Their *adhiṣṭhāna* and *nārāsana* alone are designed octagonally and polygonally respectively (Fig. 17–20). In most cases these two types of cars have *vimānas* in their respective shapes. So, the second type of octagonal car is basically polygonal which has only an octagonal platform. Polygonal cars are basically square which when provided with a cut at the four corners presents a polygonal shape (Fig. 3 : 2 to 6). In rare cases the cuts are either three or four or five in number (Fig. 3 : 3 to 5). These cuts are found not only at the platform level but also in the format of the *adhiṣṭhāna* and *nārāsana*.[46] For the *upapīṭha* slight projections are provided in the centre of all the four sides. Thus, they also acquire a polygonal shape. In the right and left sides, these projections are so arranged that they present the shape of an inverted pyramid. In some cars (Nos. S.LXXXIII, S. CLXXIX and S.CLXXIX. A) at the four corners of the *adhiṣṭhāna* some ornamental adjuncts, resembling *devakoṣṭhas* or *karṇakūḍus*, are set up. In some cars, they are arranged like inverted pyramids which at the summit are decked with rearing *yāḷis* (leogriffs) on all four sides with images of gods in butween them. Rarely, they present the shape of a miniature temple car (Fig 28). *Devakoṣṭhas* lodging the images of gods, are also set up in the front

claimed the right to take the *vaḍam* first. Garuḍa being Viṣṇu's vehicle is presented as the charioteer. In fact, he himself was a car to Viṣṇu. Visnu was himself a (*Pārtha*) *sārāthi* and so presented as a charioteer.

45. The only exception is the Amman tēr (No. S. CC. A.) of the Rāmanātha Temple at Rāmeṣvaram which has a circular base,

46. *Silpis* call it *culukku oḍi vēlai* (sharp cut work) and consider it the most difficul job.

and back or on all the four sides in the first or second tier in some cars (Nos. V.CXLVIII, S.CXXXV, S.CPXV. C and S. CCXX).[47]

Circular cars have their *adhiṣṭhāna* and *nārāsana* in circular forms. The *vimānas* of these cars are mostly octagonal. Twelve sided cars (Nos. S.LXXXIII and A. XCIII) are basically polygonal. Their platforms alone are twelve sided (Fig 17).

Arrangement of Images :

The *upapīṭha*, *adhiṭṭhāna* and *nārāsana* are the rspositories of images in the temple cars. The *devāsana* and *siṁhāsana* contain some sculptures. The *Mānasāra* gives a list of the images that are expected to be deposited in the temple cars. They are lions, elephants, crocodiles, *nāṭaka bhūtas* (dancing demons), *Yakṣas*, hooded serpents, Gurūpāda (Brahma), Saroruha (Viṣṇu), Ṣaṇmukha, Sarasvatì, Gaṇapati, the beloved of Śaṅkara (Durgā), the nude images of heavenly women, minor gods, kings, chiefs, priests, *Brāhmaṇas*, *bhaktas*, *dvārapālakas* (gate keepers), *Kinnaras*, *Nāgas*, *Garuḍa* and others.[48] Thus *Śilpaśāstras* have ordained the temple cars to be the abode of iconography. According to the *Viśvakarmavāstuśāstra* all gods must be seated on their mounts. Hanumat, Śrī Rāma and Śiva must also be carved.[49] The *Īśvarasaṁhita*,[50] *Śrîpraśna-saṁhita*[51] and *Kumāratantra*[52] give clue to the various gods who are to be installed in the various parts of the temple car.

47. Dakṣiṇāmūrti (*No. S.* CXXV) and the processional from of Tyāgarāja (*No.* S. CXXXV. C.) are found carved in the concerned temple cars.
48. P. K. Achrrya, *op. cit.*, vv. 59–62. *151*–4. *151*-60, 163–8.
49. *Viśvakarmavastuśastra* ch. 84, vv. 11-15.
50. *Infra*. Ch. IX, n. 41.
51. *Infra*, Annexure *I*, n. *13*-21.
52. *Infra*, Annexure I, n. 22.

The temple car being a wooden monument from base to finial, the images carved in it are also wooden.[53] These are mostly carved out of solid blocks of wood and affixed to the tiers[54] with the use of *ayaskìla* (iron nails). Each of these tiers of sculptures are usually bordered by a row of miniature sculptures at their base (Fig. 18 B). The height of images in the main tiers differ from a minimum of eight inches to a maximum of two and a half feet, depending upon the height of the plinth. The miniature sculptures are at the most six inches in height.

The axles are the lower most part of the temple car to lodge sculptures. These sculpturee are usually of the same number as the cross bars and affixed on the main axles, just below the cross bars. The images enshrined here are mostly those of *bhūṭa gaṇas*. Gaṇapati and Muruga are found among them in rare specimen. They are supposed to be the guardians of axles. In some cars, they are missing altogether. In such cases, the *bhūta gaṇs* are placed in some other part of the car in the first tier usually. In some cars, rare piecs of sculptures are found carved at the edges of the cross bars. In the Toṇḍaimaṇḍalam region these are mostly the figures of men in swimming posture. *Yāḷīs* and elephants in embrace, and love making parrots are popularly placed at *pār* edges in the Paṇḍimaṇḍalam region. They are symbolic of the spirit of locomotion.

The *upapiṭha* is the next member of the car which lodges images. Here, the arrangement of images is done on a uniform pattern in all four

53. In two exceptional cases (Nos. V. CXXXII and S. CXXXVI) an image in the centre of the first tier on the front is found provided with a metallic mask as in some silver and golden cars.

54. For all practical purposes the expressions first tier, second tier and third tier stand for the *upapīṭha*, *adhiṣṭhāna* and *nārāsana* respectively. In two rare cars (S. CC. S and S. CC. A) the *upapiṭha* lodges two tiers of sculptures, totally making up four tiers.

sides without leaving any empty space. In rare cases sculptures are arranged sparsely. In polygonal cars the images are arranged as alternated by brackets.[55] At times a few sculptures are grouped together and enclosed by brackets. The brackets are mostly *yāḷi*s,[56] rearing horses, rearing lions, standing elephants and hooded serpents. Octagonal cars have brackets only at the four corners (Fig 20). Circular cars have brackets at intermittent intervals The busts of the images of zoomorphic *Kūrma*, Bhūdēvi and the hooded Ādiśeṣa (Fig.27) are lodged in the front centre at the base of the *upapīṭha*. The tails of *Kūrma* and Ādiśeṣa and the feet of Bhūdēvi are lodged in the back side of the same tier. They are supposed to bear the weight of the car. The right and left sides of the *upapīṭha* are much hidden by the outer wheels. It is this concealed zone which provides the encampment for erotic sculptures. The *nāṭakabhūtas* are lodged in the centre of these two sides. *Yāḷippeṉ* (girls resting on yāḷi) also find a place on both the extremities.

The *adhiṣṭhāna* and *nārāsana* enshrine sculptures in the same pattern as in the *upapīṭha*. A feature characteristic of the *adhiṣṭhāna* is the arrangement of sculptures in a slanting way which gives a pyramidal shape to it. In both the *adhiṣṭhāna* and *nārāsana* also the images are bracketed (Fig.18) In octagonal cars the brackets are provided at the corners of the octagon. In circular cars, the brackets are arranged at regular intervals. The *adhiṣṭhāna* lodges iconographical specimen of a multitudinous nature, relating to Hindu mythology and the day-to-day life of the Hindus, their beliefs and customs. Some

55. By brackets we mean the *yālis* and such other figures which are used to enclose images.

56. *Yālis* (also known as *vyāla* or yālam) are mythical dragons, having a leonine face and elephantine proboscis. *Yālis* are always presented in the rearing attitude. In between the hind legs of a yāli usually an elephant stands. Both their trunks are twisted. This is a characteristic aspects of *Nāyak* art.

decorative aspects such as ornamental pillars, bud-like wooden bulbs, arches, metallic bells and the like are also lodged here.

The last member to lodge images is the pedestal. Images of dancing girls, instrument players,[57] *ācāryapuruṣas*, *aṣṭadikpālās* and Gajalakṣmí are in two tiers. In many cars the first tier of the pedestal alone lodges sculptures. Here images are found very sparingly. In some cars the pedestals do not lodge image at all.[58]

The wood, wood-carving and carpenter:

The images carved in the temple car are out of solid blocks of wood. In rare cases, they are wood-cuts. Generally, woods containing milky substance alone are preferred for making images. Such woods alone are expected to keep the longevity of images. *Śilpaśāstras* and *āgamas* codify elaborate rules relating to the wood meant for iconic purposes and the methods for procuring them.[59] The master craftsman among *śilpis* was called *sthapati*. He was assisted by *sūtragrahi* (surveyor), *takśaka* (sculptor) and *vardhahin* (builder or plasterer).[60] Inscriptions refer to them as *taccaṉ* and the remuneration due to them as *taccācāryakkāṇi*.[61] All the artists worked in groups as directed by a *sthapati*.[62]

57. Players of pipes, lutes and drums (P. K. Acharya, *op. cit.*, vv. 163-4).
58. For a case study of the arrangement of images see Appendix VI.
59. *Vide.*, Appendix II on *Dārūsaṁgraha*.
60. Stella Kramrisch, *op. cit.*, *p.* 9n.
61. *ARE.*, 1909, No. 188.
62. *Civaṉāṉabhōdam*, I:3:I. p. 19. The *Raghuvaṁśa* of Kālidāsa has a reference to the guilds of artists called *śilpaśaṅghaha* (B.S. Upadhyaya, *India in Kālidāsa*, p. 245). At present a number of reputed group of artists are engaged in fostering the art of temple car. Famous among them are the following: Govindaraja *sthapati* of Mayāram, Subrahmanya *sthapati* of Tiruvḍaimarudūr, Rajamani *sthapati* of Tiruvadigai (S. *A.* Dt.), Lakshmana *sthapati* of *Mālaikaṇḍāṉ* (RAM. Dt.), Ekambara *sthapati* of Vallalārkoyil, Muttaiya *sthapati* of Kāñchipuram, Chidambara *sthapati* of Nallattukkudi ; and Karuppaiya *sthapati* of Tirupati. Ganapati *sthapati* of *Mahabalipuram* is a doyen in the field.

IV

Iconography of Saivite Gods

IV

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Śiva is the god of destruction in the Hindu Trinity. He along with Viṣṇu and Brahma constitutes the Trinity who are the ultimate cosmic beings. Vestiges of phallic cult discovered in the Indus Valley, and the figures of Yogīśvara and Paśupati found on Indus seals push the date the cult, centering around this god, to the 3rd millennium B.C. With the advent of Āryans around 1500 B. C. Rudra comes to the picture. Thus, Drāviḍian, *Ā*ryan and some tribal elements also cortributed for the growth of Śaivism in India. In Tamiḻaham Śaīvism found its hey-day during *bhakti* saga, under the Nāyaṉmārs.[1] Since then both the cult and iconographical aspects of Śiva had sent their strong roots. This point may have to be stressed here because Śiva finds no place in the Caṅgam list of gods *vis* à *vis* the five fold *d*ivision of lands.

1. Raju Kaḷidos, Iconography of *E*arly Medieval South India: Vol II *Ś*aiva (project Report, Tamil University), Thanjarur, 1989.

Śiva has a wife called Umā or Pārvati. They have two sons, called Gaṇapati and Skanda (Tamil Murugaṉ). They constitute a family. So under the present head we deal with Śiva, Gaṇapati and Marugaṉ excluding the Mother Goddess, Sakti, because she is viewed in totality as a comman principle, associted with all male gods (*infra* chap. VI).

1. ŚIVA

In the temple car iconography the aspects relating to Śiva are very popular (30%, 861/2795). Most of these specimens are traceable from cars dedicated to Svāmi, Ammaṉ, Gaṇapati, Muruga, Caṇḍikēśvara and Aiyaṉār. Cars dedicated to Viṣṇu rarely (1.2%, 38/2795) lodge Śaivite themes.

1.1. *Liṅga* :

Liṅgas[2] are generally divided into *sthāvara* (fixed) and *jaṅgama* (movable).[3] Those enshrined in temples and those installed in houses or carried by sectarian groups like the Liṅgāyats belong to these two types respectively. The Liṅgas enshrined in temple cars are basically *sthāvara* and cannot be removed as such,[4] but become *jaṅgama* when the temple car itself is moved. Thus they belong to a third type Liṅgas are expected to be hylomorphic.[5] Those found in temple cars are true to the prescription.

2. Historically, the *Liṅga* (phallus) cult has an antique background and the crude phallus has been found present among the artefacts of the Indus Valley Civilization. (Asko Parpola, "Reconstructing the Harappan Hinduism - Sources and Methods" *Professor* K.A. *Nilakanta Sastri Felicitation Volume*, p. 341).
3. They are also known as *sala* (movable) and *asala* (immovable). A third type known as *salāsala* (movable-immovable) is also noted (*vide*., *Śilparatna* ch. 2, v. 9).
4. Even the *aṣṭabandhana* ceremony done once in twelve years to *sthāvara* Liṅgas by removing the *Liṅga* from and refixing into the *āvaḍai* (pedestal) is not possible.
5. It may be noted that the five holy Liṅgas of Kāñchipuram, Tiruvāṉaikāval, Tiruvaṇṇāmalai, Kālahasti and Chidambaram (or Tiruvārūr) are considered to be

contd.

The Liṅga is a popular theme (5%, 53/861) in temple cars. Most of them are found concentrated in Śiva (77%, 41/53) and Ammaṉ (20.8%, 11/53) cars. The Liṅgas are associated with birds and animals as being adored by them. Birds like crane (Nos. 1, 7, 8, 9, 16 and 36) peacock (Nos. 2, 7, 10, 14, 18, 30 and 39), crow (No. 36) and animals like elephant (Nos. 1, 4, 9, 14, 17, 30, 37 and 48), monkey (No. 35), tiger (No. 35), turtle (No. 39), deer (No. 50) and snake (No. 14) are found worshipping the Liṅga. Some depict the cow as feeding the Liṅga by a spontaneous shower of milk (No. 3, 13 14, 20, 24, 36 and 51). These panels suggest the glorification of *sthalapurāṇams*. The elephant and spider (No. 11) adoring the Liṅga depicts the legand of Kocceṅganāṉ who according to the *Tiruvāṉaikkāval sthalapurāṇam* was born in his previous birth as a spider. In many of the *sihalapurāṇams*, it is stated that a cow used to feed the *svayambu* (selfborn) Liṅgas of their shrines before noted by the public, who a e said to have built temples n the places where the miracles took plape. Umā embracing the Liṅga (Nos. 23, 26, 27, 34, 38, 44, 46 and 47) is an episode connected with Kāñchipuram, where she is said to have conducted a severe penance on the river, Pālār, to take the hand of Śiva. Two specimens (No. 18 and 19) depict the adoration of Liṅgas by a peacock[6] and elephant. In those two cases the *śirovartanas* (shaping of the top of the Liṅga) are cucumber-like.[7] Both are found installed on a high pedestal and small hill respectively. An adorned elephant is in the act of giving an *abhiṣeka* to the Liṅga by lifting its proboscis with a pot.

pṛthvi (earth), *ap* (water). *tejas* (fire), *vāyu* (air) and *ākāśa* (ether) *liṅgas* respectively.

6. According to the *sthalapurāṇam* of the Mayūranātha Temple at Mayūram, *Umā* adored Śiva in the from of a peacock and took his hands. The temple and the place owe their names to *mayūra* (peacock).

7. *Śirovartanas* are of four types, viz., cucumber-like, umbrella-like. crescent-like and egg-like or bubble-like (*Śilparatna*, ch. 2, v. 113).

Two noteworthy specimens depict the Liṅga as being adored by Vyāgrapāda and Patañjali. Vyāgrapāda (the tiger clawed sage), true to his name, is depicted with feet resembling the tiger claws. He adores a *Nāga*-Liṅga[8] which is installed on the coils of a five hooded snake. This is a rare specimen wherein the coils of the snake as in Śeṣaśāyi are prominently carved. The top of the Liṅga is surmounted by the hoods of the snake. The Liṅga is decorated with a garland of flowers. In the other specimen, the sage, Patañjali, is depicted as a snake below hip. The head of the sage is over-shadowed by the hoods of a snake. A remarkable *Nāga*-Liṅga (No. 53) has the coils of the snake encircling the Linga's base, just above *āvaḍai*.[9]

Mukha-Liṅga (Linga with a face) is eighth among the eight kinds of Liṅgas. It has a human face.[10] In a pañcamukha-Linga[11] (No. 42) four faces are visible, arranged in two tiers with three in the first tier and one above. One more face is supposed to be in the back side. The heads are overshadowed by a five hooded *Nāga*. A noteworthy feature of this specimen is that the duct of the *āvaḍai* is turned rightwise instead of leftwise.[12] A rare piece of Bhuja-Liṅga (Liṅga with arms) is in the act of blessing Caṇḍikēśvara (Fig. 48).

8. Nāga Liṅga is popularly called so because it is found below the hoods (usually five) of a *Nāga* (Fig 80). Liṅga iconography includes eight subdivisions (*Kāśyapaśilpaśāstra*, Pat. 49, v. 109). *Nāga* Liṅga finds no place in it. So it is an uncanonified form, popular in oral tradition.
9. This is a faithful reproduction of *Nāga-Liṅga* enshrined in the *garbha gṛha* of the temple (S. CCXXX). In the original, the hooded cobra is only an ornamental adjunct which when inserted into the Linga exhibits its coils at the Liṅga's base.
10. Liṅga is basically *niṣkala* (formless) as opposed to *ṣkala*. The Mukha-Liṅga combines the features of both (*Mayamata*, ch. 33, vv. 1-2).
11. A Pañcamukha-Liṅga is supposed to represent the five directions and its five faces are named Sadyojāta (west), Vāmadeva (north), Aghora (south), Tatpuruṣa (east) and Iśāna (sky). The *caturmukhas* (four faces) represent Brahma, Viṣṇu, Śiva and Sūrya (C. Sivaramamurti, *Sanskrit Literature and Art - Mirrors of Indian Culture*, p. 385).
12. According to the *Mayamata*, it should always be leftwise (H. Krishna Sastri, *South Indian Images of Gods* and *Goddesses*, p. 73n).

Independent representation of Lingas in temple cars are very rare Two solitary specimens (Nos. 15 and 45) alone are traceable. In the Kālāntaka (Fig. 59) and Kaṇṇappa (Fig. 57) panels also Lingas are found. Some of them (Nos. 778, 802, 813 and 819) are Mukha Lingas.

1.2 *Sadāśiva* :

Sadāśiva is the polycephalous form of Śiva. In his five-faced aspect he is called Panñcānana, Pañcamukha, Pañcavaktra and Pañcāsya. He is called Mahāsadāśiva when endowed with twenty five faces, fifty hands and seventy five eyes.[13] The earliest image of Sadāśiva comes from Kāvērippākkam which is assigned to the 9th century A.D.[14] In the temple cars this is a rare theme (8% 7/861). Sadāśiva is either seated (Nos.55 and 58) or standing (Nos. 56 and 57). Both the seated images are in *sukhāsana*. Both have ten hands of which the front two are in *abhaya* and *varada mudrās*. In one (No, 58) the five faces are facing the five directions, including the sky. In the other (No. 55) the faces are arranged in a single row. The two standing images are *samabhaṅga*. The arrangement of heads in one (No. 56) is in three tiers with four (three alone visible) in the first tier and one each in the second and third tiers.[15] In the other standing figure (No. 57) the heands are five and arranged in a single now. In all other details such as the *jaṭāmakuṭa*, garlands and other ornaments, both are closely akin to each other. Two flying *vīdyādharas* are also found above.

13. The five faces are supposed to represent the *pañca*-Brahmas as in *Pañcamukha*-Liṅgas. The five faces are also supposed to be those of Mahādeva, Umā, Bhairavas, Nandi and Sadāśiva (C. Sivaramamurti, *Śatarudrīya: Vibhūti of* Śiva's *Iconography*, p. 35).
14. B. N. Sharma, *Iconography of Sadāśiva*, p.4, Pl. III.
15. It is interesting to note that this type of the arrangement of heads was popular in Tantric Buddhism. An image closely analoguous to the one uuder discussion is the Chinese Kuan Yin (Bodhisattva) with eleven heads (c. 8th century A.D.), arranged in three tiers (Shermann E. Lee, *A History of Far Eastern Art*, pp. 154-5 Fig 185).

Mahāsadāśiva is a very rare theme (Nos. 54. 59 and 60). He is usually seated in *sukhāsana*. He is provided with a number of hands, arranged in two vertical rows on the right and left sides. The front two hands are in *abhaya* and *varada mudrās*. He is provided with twenty five faces, arranged in arithmetical progression with nine, seven, five, three and one in each one of the tiers from bottom to top (Fig.77). He is adorned with a *skandhamālā* in one (No. 59). [16]

1. 3. *Naṭarāja*:

1. 3. 1. *Ānandatāṇḍava* :

Śiva is the master of dance in which aspect he is known variously as Naṭarāja, Sabhāpati and Āḍavallān.[17] He is said to have performed 108 tāṇḍavas (dances) in toto.[18] Among them, seven are popular in iconography. [19] In the temple cars *ānandatāṇḍara* (4% 36/861) and *ūrdhva-tāṇḍava* (14%123/861) are very popular. In iconographical presentation Naṭarāja seems to have gained ground around the 10th century A. D.[20]

Lord Śiva is said to have given the ānandatāṇḍava performance after having subdued the *ṛṣis* of Dāruka forest. In this pose he has four hands of which one right hand is in *abhaya mudrā* and the other

16. It must be a *kapālamālā* (garland of skulls) according to the *Skanda Puraṇam* (H. Krishna Sastri, *op. cit.*, p. 77).

17. Śiva is also considered to be the Lord of Music and so called *saptasvaramaya* the god-incarnate of the seven musical notes (Mario Bussagli and C. Sivaramamurti *5000 Years of the Art of India*, p. 111).

18. M V, Venugopala Pillai (ed.), S. T. S. Yogiyar (commt.) *Kūttanūl of Caattnār* p. 171.

19. They are *Ānandatāṇḍava*, *Sandhyātāṇḍava*, *Umātāṇḍava*, *Gaurītāṇḍava*, *Kālikatāṇḍava*, *Tripuratāṇḍava* and *Saṁharatāṇḍava* (C. Sivaramamurti, *Naṭarāja in Art, Thought and Literature*, pp. 151-2).

20. Douglas Barrett, *Early Chōla Brozes*, p. 27.

holding a *ḍamarū* (small drum). Of the two left hands one is in *gaja hasta* (suspended like an elephant's proboscis) and the other holding *agni*. The left leg is lifted graciously in *kuñcita* pose. The right leg, bent slightly, is trampling the demon called Āpasmara or Muyalaka. The locks of hair flow on either side of the face in the *jatākalāba* fashion.[21] The Lord is adorned with all kinds of ornaments like *yajñopavita udarabandha* and *hāra* and has a smiling countenance.[22] The *udarabandha* flung down is found sticking to the *prabhāmaṇḍala*[23] encircling the image. Most of the specimens listed in the catalogue (1 3.1) belong to the type of *ānandatāṇḍava* under discussion. However there are some rare cases such as the one (No. 62) with eight hands which represents *Kāḷikatāṇḍava*. There are also two specimens with ten hands. In one (No. 74) the image is flanked on either side by a *bhakta* and Śivakāmi, Naṭarāja's consort. Above is found a flying *vidyādhara* playing *vīṇā* (Indian lute). The lifted left leg is touching the head of the cobra held by Āpasmara. The upper part of the *prabhāvaḷi* is partly visible. In the other (No. 79) with ten hands, the Lord is lifting the right leg and trampling Āpasmara with the left.[24] In this image the position of Āpasmara is found changed by placing his head in the left side,[25] above

21. *Sarasvatīyacitrakarmaśāstra*, ch. 16, vv. 34-5.
22. cf. Appar who refers to his mouth full of smile (*Tirum.* IV, *Pati* 81, v. 4).
23. It symbolically represents the *Ravimaṇḍala* (solar system) *Śilparatna*, ch. 29. v.45.
24. Known as the *māṟukāltāṇḍava*, this dance was performed by Śiva in the *recitasabha* or *velliambalam* (Silver Hall) at Madurai on the request of Rājaśēkhara pāṇḍya, who wanted the Lord to shift the lifted leg (i. e., the left), lest it may ache. To fulfill the desire of his devotee, he lifted the right leg by placing the left on Āpasmara (*Tiruvilaiyāḍal Purāṇam* of Paraṇjōti, 2, v. 24).
25. The *Silparatna* enjoins that the head of Āpasmara should lie in the right side of *Naṭarjāja* when left leg is lifted. While dealing with *māṟukāl* dance, the text just notes the position of the lifted leg alone and states that all other details are to be the same as in the previous one (*Śilparatna*, ch.22, v. 49)- In the image under discussion, the artist has changed the position of Āpasmara along with the lifted leg.

which the *kuñcita pāda* of Naṭarāja is depicted. Śivakāmi, the spectator stands to the right. Above are found two flying *vidyādharas*. The *prabhāvaḷi* is partly visible which has a lion faced summit. There are also two specimens (Nos. 94 and 95) with sixteen hands depicting *Tripuratāṇḍava*. Another specimen (No, 10) depicts Naṭarāja without Âpasmara which according to the *Śilparatna* is the nineth among the nine dancing forms of Śiva. [26]

The *ānandatāṇḍava* (Dance of Bliss) is supposed symbolically to represent the *pañcakṛtyaṁ* (five acts, viz., Production, Maintenance, Destruction, Embodiment and Release), in which "creation arises from the drum; protection proceeds from the hand of hope; from fire proceeds destruction; the foot held aloft gives release."[27] The dance is also identified with the *pañcākṣara* (Śi Vā Ya Na Ma) which gives deliverance from the *māyā* (illusion) of this world.[28] It is also thought that in the iconographical concept of Naṭarāja the artist-philosopher conceives godhead in terms of motion or vibration. The one hundred and eight *karaṇas* (dance poses) are supposed to interpret the mathematical law of the universe and personify the kinetic aspect of the Lord, through which the *pañcakṛtyaṁs* are done.[29] It is a cosmic dance symbolising the "cosmic course."[30]

1. 3. 2. *Ūrdhvatāṇḍava*:

Ūrdhvatāṇḍava is the most popular Śaivite theme in temple cars. Most cars have reserved the back second tier for this panel. The unique feature of this theme is that it is always depicted in a panel

26. *Śilparatna*, ch. 22, vv. 64-5.
27. A. Coomaraswamy, *Dance of Śiva*, *p. 87*.
28. *Ibid.*, *p. 92*.
29. E.B. Havell, *The Art Heritage of India*, *p. 21*.
30. Donald and Jean Johnson, *God and Gods in Hinduism*, *p. 42*.

with the Ūrdhvatāṇḍavamūrti surrounded by his musical troupe (Fig.78). Nandi, Brahma, Viṣṇu, *Āṟumukha*, Gaṇapati and Sarasvatī are present, each playing a musical instrument.[31] Either Viṣṇu or *Āṟumukha* act as the judge holding a balance. The Ūrdhvatāṇḍavamūrti lifts one of his legs in *ūrdhva posture* (erect perpendicularly).[32] *Āpasmara* is found trampled by the standing foot. The number of hands for Śiva are either eight or sixteen.[33] Kāḷi is usually multihanded and found twisting the palm of two hands (Fig. 65) expressing her unwillingness to imitate the Lord's pose, since her faminine coyness would not permit her to do it in the presence of men. In most panels the Ūrdhvatāṇḍavamūrti is found lifting the right leg (Nos 108, 116, 128, 133, 150, 163, 169, 181, 184 and 185). Lifting the left leg is also popular (Nos. 97, 100, 101, 102, 175 and 215). Most of them are from Toṇḍaimaṇḍalam. The lifted legs are depicted remarkably. The dexterity of the artist finds a bold expression here when dancing is depicted in *samabhaṅga*.[34] To make the image iconographically and dramatically flawless, the standing leg alone is allowed to bend sidewise without affecting the erect body. In some cases the standing leg is found bent in the front side (Nos. 100, 102, 163, 175 and 183). At the same time he is found beating a *ḍamarū* with two hands just below the genitals (Nos. 101, 128, 133, 152, 169, 181, 184 and 185) or placing a hand on the head in a curved pose (Nos. 150, 175 and 183) or doing both at the same time (Nos. 108 and 113). In one (No 215) a left hand embraces the lifted left

31. Sūrya and Candra are supposed to play flutes while Tumburu and *Nārada* should play *gānaṁ* (vocal music) (*Śrītatvanidhi*, Pt. I. 3. *11*). But none of them are found in the temple car panels.

32. According to the *Śilparatna* (ch.22, v. *51*) the right leg alone should be in *ūrdhva* pose.

33. Those with eight and sixteen hands are treated as two types of Ūrdhvatāṇḍavamūrtis (*Śilpaṟatna*, ch. 22, vv. 51-7).

34. It should actually be *atibhaṅga* as in Naṭarāja images (P.K. Acharya, *A Dictionary of Hindu Architecture*, pp. 446-7).

leg, while the fingers are in *sūci mudrā*, pointing at the demon below. In another (No.97) the lifted left leg is in acute angles and stands parallel to the shoulder as in Trivikrama images. One left hand is found clapping the lifted palm. The image is *atibhaṅga*, as expected of Naṭarāja. In one (No. 113) the Lord's *liṅga* (genital organ) is in *ūrdhva* pose. Apasmara is trampled by the standing leg whose head is in the right side in almost all the images. In a rare exception (No. 215), the head is reverted to the left side. In most panels (Nos. 97, 100, 113, 150, 152 and 169) Patañjali and Vyāgrapāda are present in diminutive stature with hands in *añjali hasta* (folded hands in reverence).

The defeated Kāḷi is portrayed conspicuously. The number of her hands range from two to twelve. In the panels (Nos. 101, 102, 108 112, 113, 128, 133, 144, 148, 150, 151, 182, 183 and 189) the palms of the front two hands are in a twisted pose while all others are just suspended below. Some curious objects are also held by her (Nos. 14 and 151). In one (No. 178) she bears the conch and disc, while bearing a kettledrum or trident is not uncommon. In her images the portrayal of sentiments such as surprise, anger and terror are brought out remarkably. In a rare panel (No. 140) she is found doing *abhinayas* (gestures) of *lāsya*[35] type in an attempt to conceal the sense of humiliation. In some pieces an arm is found in *vismaya mudrā* (Nos 148 and 150). She is provided with all kinds of ornaments and costumes required of a dancing girl. Rarely she wears a *kapālamālā* (No. 104).

35. *Tāṇḍava* (violent) and *lāsya* (sweet) are the basic concepts in dance which are diametrically opposed to each other and supposed to be done by male and female dancers respectively [A. Coomaraswamy and G.K.Duggirala, *The Mirror of Gesture* (*Abhinayadarpaṇa of Nandikeśvara*) p. 14]

Foremost among the instrument players[36] in the panel is Nandi. He is present in all the panels as a *mṛdaṅga* player. He is depicted usually in theiranthropic form with a bull head and human body. He is two handed with the right holding the *mṛdaṅga* and the left lifted sidhwise with a view to strike the instrument. Nandikēśvara himself is an expert dancer and author of a dance treatise called *Abhinayadarpaṇa* and is found in a dancing mood in many of the panels. Next in the panel is Brahma who is usually playing cymbals (Nos. *128* and 131) or doing claps (No, 176). He is three headed. (Fig–62). In one (No. 178), he has four heads, arranged in two tiers with three in the first and one in the second. Viṣṇu is present in most of the panels as an instrument player. He holds either the flute (Nos. 167 and 171) or cymbals (No, 140 etc,) or a small drum (Nos. 109, 158 and 176). He is four handed with the front two holding the musical instrument and the back two bearing conch and disc. In some panels (Nos. *128* and132) he is seated as a judge to decide the victory in the dancing contest between Śiva and *kāli*. In one panel (No. 128) he is seated in *sukhâsana* with four hands holding the disc, *varada mudrā*, conch and *abhaya mudrā*. At times he is many faced and found holding a balance (Nos. 2220 and 2221). Holding the balance as a judge is still more popular with Ārumukha (Nos. 173, 1069 to 1081). He is found either doing claps (Nos. 107 and 108) or playing *kōl* (Nos. 128 and 131) or cymbals (Nos. 113 and *176*). Sarasvatī is found psesent in some panels with the vīṇā (Nos. 100, 117, 123, 124,128, 131, 148 and 176). Just as all other participante in the recital she is also standing In the *Ūrdhvatāṇḍava* panel the judge alone is seated. In one specimen (No. 112), Gaṇapati is found dancing. In the temple cars the *Ūrdhvatāṇḍava* panel is the most rhythmic theme. Not only the Ūrdhvatāṇḍavamūrti, but the entire orchestra

36. According to the *Kāraṇāgama*, Brahma plays cymbals, Hari (Viṣṇu) *paṇava* (a shallow drum), Sarasvatī lute, the Sun and Moon flutes, Tumburu and Nārada vocal music, and Nandi and Kumāra drum (H. Krishna Sastri, *op. cit.* p, 82n).

is found (Nos. 97, 101, 114, 133, 140, 150 and 148) exhibiting gestures of an exhilarating group dance.[37]

1,4, *Dakṣiṇāmūrti* :

Dakṣiṇāmūrti is the Lord of wisdom and depicted always as seated in philosophic contemplation or giving a silent discourse to sages. The theme was popular in iconographical presentation since at least the 8th century A.D., of which a rare piece is found in the Vēṭṭuvāṉkōyil at Kalugumalai.[38] A good many number of specimens (2.9%. 25/861) depicting some of his forms such as Kāmadahanamūrti, Vyākhyānamurti, Yoga-Dakṣiṇāmūrti and *Ñāṉa* Dakṣiṇāmūrti are found in the temple cars.

There are two noteworthy specimens of Kāmadahanamūrti or Kāmāri, who is depicted as deeply engrossed in meditation. In one (No. 237) he is seated on a hill in *padmāsana*. The front two hands are placed on the lap in *dhyāna mudrā*. The other two hands are bearing a kettledrum and fire.[39] The locks of hair are arranged in *jaṭābhara* fashion. To his left Pārvati stands with hands in *añjali hasta*. In front of him to the right is found Kāma holding a bow and arrow ready for the shot The other image (No. 220) has some minor changes.

37. The symbolism of this motif has been dealt in separate articles. *Vide.*, Raju Kalidos, "Cryptography of Dance," *Indian Express*, 24-12-1983; "Iconography and symbolism of Ūrdhvatāṇḍavam", paper presented in the VI world Tamil Conference, Kuala Lumpur, 1987.

38. C. Sivaramamurti, *Kalugumalai and Early Pāṇḍyaṉ Rock-cut shrines*, pp. 20-1. pl. 5; see also the same author's *Śatarudriya Vibhūti of Śiva's Iconography*, Fig.59.

39. According to the *Sarasvatīyacitrakarmaśāstra*, Kāmadahanamūrti is expected to bear the rosary and snake in back hands and a flag and *sūci mudrā* in front hands. The *Kāraṇagama*, (H. Hrishna Satri, *op cit.*, p. 89n) and *Śrītatvanidhi* (pt. I, 3.47) prescribe the deer and chisel for back hands while the front hands are in *abhaya* and *varada mudrās*. The specimens under consideration do not tally with the canonic prescriptions.

The legs are arranged in *padmāsana* pose with the right palm placed on that of the left. The two front hands in *ñāna mudrā* are placed on the thighs. A skull is fitted to the *jaṭābhara*. A piece of the loin cloth is found hanging down from the pedestal[40]. Kāma stands to the left doing *añjali* while holding the bow. In the background behind a number of *devas* are doing *añjali*. Possibly the scene depicts the aftermath of Kāma's shot with the erotic arrow by which the slumbering Lord had been awakened. Trembling with fear, Kāma stands half dead, while the *devas* beg the Lord to spare his life.

A rare panel (No. 241) portrays the four aspects of Dakṣiṇāmūrti in a single row. One piece (No 235) of Vyākhyāna Dakṣiṇāmūrti or Vyākhyānadeva[41] depicts the Lord in *vīrāsana*. Of the four hands the back right hand is holding a drum. Other hands are illegible. A remarkable aspect of this image is the presence of many hooded Śeṣa above the head of Dakṣiṇāmūrti who replaces the banyan tree.[42] The right leg is rested on the demon, *Āpasmara*, who lies on the ground as in the dancing forms of Śiva. Two *ṛṣis* each are found doing *añjali* from either side.[43] There are three more notable (Nos. 239, 242 and 243) specimens of Vyākhyāna–Dakṣiṇāmūrti. In one (No.242) the *ṛṣis* are missing altogether. They are found seated in one specimen (No.239). In two of them (No 239 and 242) the head of *Āpasmara* is placed on the left side. In one (No. 242) the tree stands to the right and curves

40. As a *yogin* (ascetic), he is half nude, wearing only the tiger's skin (*Sakalādhikāra*, ch. 16 vv. 382–4) or elephant's hide (*Śritatvanidhi*. Pt. I, 3,67). See Raju Kalidos, "Buddhist Parallels in Hindu Iconography : A Case Study of Dakṣiṇāmūrti," Seminar Paper, Baroda University, 1988.

41. *Sakalādhikāra*, ch. 16, v. 374.

42. He is seated below a banyan tree in Kailāsa. *Śritatvanidhi*, Pt. I, 3.

43. Nārada, Jamadagni, Vasiṣṭha, Bhṛgu (right), Bhāradvāja, Sanaka, Agastya and Bhārgava (Paraśurāma) (left) should be present (*Śritatvanidhi*, Pt. I, 3.67).

over the Lord like a creeper. In two (Nos. 242 and 243) the trees are carved well with branches spread on all sides. In one (No. 242) the Lord is found holding a conch (?) in the back right hand.

There are two specimens (Nos. 232 and 236) of Yoga Dakṣiṇāmūrti of the third type as described in the *Kāśyapaśilpaśāstra*.[44] In them the Lord is seated in a *vīrāsana* pose where the legs are crossing each other from the roots of the thigh. The leg above is right (No. 236) or left (No. 232), It is tied to the hip with a *yōgapaṭṭa*. The leg placed on ground rests on *Āpasmara* in both cases. Of the two front hands, one is placed on the hill in which he is seated and another on the knee of the upper leg.

1.5. *Liṅgodbhava* :

Liṅgodbhava or Liṅgapurāṇadeva (the hero of *Liṅga Purāṇam*) represents a standing image of Candraśekhara (the Crescent-crested Lord) within the body of the Liṅga. (Fig. 47). In its iconography Brahma and Viṣṇu are also associated. Historically, its origin had been traced to a few centuries before the Christian era.[45] Appar has a reference to it in his *Tēvāram* hymns.[46] Explicitly it proclaims the superiority of Śiva in the Hindu pantheon and symbolically represents divine oneness.[47] It is a popular theme in the temple cars (3.7%, 32/861).

Two significant specimens (Nos. 244 and 245) depict the Liṅgodbhava in its essential dispositions. In one (No. 244) Candraśekhara is represented within the Liṅga from a little above the thigh level He has four hands. The front two are in *abhaya* and *varada mudrās*.

44. *Kaśyapaśilpaśastra*, Pat. 79. vv. 26-30.
45. K.M Munshi, A. Goswami (ed.), *Indian Temple sculpture*, pp. 8-).
46. *Tirum.* 4, *Pati.* 20, v. 10
47. Curt Maury, *Folk origins of Indian Art*, p. 54.

The back hands hold the axe and antelope. Brahma in the zoomorphic form of a swan is flying above in the left side. Viṣṇu in the theriomorphic form of Varāha is delving below to trace the foot in the right side.[48] In the first image (No. 244) the balance in proportion to the Liṅga is remarkably maintained.[49] In the other image (No. 245) the elliptical space for Candraśekhara extends from the *śirovartana* of the Liṅga to its base. Consequently, the figure within the Liṅga is fully represented with just the feet alone hidden. In this image the front left hand of Candraśekhara is in *kaṭyavalaṁbita* pose. The carvings on the surface of the Liṅga suggest that it is a Sahasra-Liṅga (the thousand faced Liṅga). Both Brahma and Viṣṇu are in zoomorphic form. In both the images Candraśekhara is adorned with *jaṭāmakuṭa*. Most specimens in the Pāṇḍimaṇḍalam region represent the image as standing on a pig, while the swan is found sitting at the top of the Liṅga.[50] In them the space provided for Candraśekhara is well balanced. Brahma and Viṣṇu are found standing to the right and left of the image with hands in *añjali hasta*.[51]

1.6. *Ekapādamūrti* :

Ekapādamūrti (one legged Lord) is a synthetic form of the triple pillars (viz., Śiva, Viṣṇu and Brahma) of Hinduism. So, it is also known as Ekapāda-Trimūrti. The *Aṁśumadbhedāgama* notes it as

48. In most cases the swan and pig are found to the left and right of the Liṅga in agreement with the *śāstraic* injunctions (*Sakalādhikāra*, ch. 18, vv. 401-*1*, *Kāśyapaśil_paśāstra*. Pat.81, vv, 1-4).
49. The Liṅga is expected to be divided into five parts in which Candraśekhara is to be represented in the middle three (*Sarasvatīyacitrakarmaśāstra*, ch. 17, v. 5).
50. This is a flaw in the carving. The specimen seems to suggest that both Brahma and Viṣṇu have found out the head and foot of Śiva which according to the mythology is wrong.
51. Brahma should stand to the left and Viṣṇu to the right (*Śrītatvanidhi*. Pt. I, 3.68).

Ekanetra (one eyed ?) and Ekarudra.[52] It is a popular theme in the temple cars (5%, 49/861). Two rare specimens (Nos. 279 and 310) depict Viṣṇu as Ekapāda.

The distinctive feature of Ekapāda is that he has only one leg. It is always standing in *samabhaṅga*.[53] Śiva in this form has four hands which bear the antelope, *varada mudrā*, *abhaya mudrā* and the chisel. The head is adorned with a *jaṭāmakuṭa* which is duly fitted with the Crescent and Gaṅgā. From this single footed figure of Śiva, Brahma and Viṣṇu are projected to the right and left from the waist level. Brahma and Viṣṇu bear their characteristic emblems.[54] Usually, Brahma is three faced and four armed. The back hands bear the *akṣamālā* (rosary) or *sruk* (wooden ladle) and *kamaṇḍalū* (jug for holy water). Viṣṇu is also four armed with the conch and disc in back hands. Tha front two hands are in *añjali hasta*.[55] Most specimens included in the catalogue agree with the above description. In a rare specimen (No. 305) Brahma and Viṣṇu are projected from the foot level. In some (Nos. 303, 307 and 320) they are missing altogether while in certain others (Nos 299, 305, 318 and 321) Brahma and Viṣṇu are found emanating from the left and right side respectively. In a rare specimen (No. 299) a pig and swan stand to the right and left respectively. In another rare piece (No. 292) Ekapāda is surrounded by a host of *ṛṣis*.

1.7. *Bhikṣāṭana* ;

Bhikṣāṭana (in Tamil Piccadēvar) is a form of Śiva in which he is depicted as a mendicant. It entered the sphere of Hindu iconography

52. T. A. Gopinatha Rao, *Elements of Hindu Iconography*, II, Pt, II, p. 398.
53. Idem.
54. *Śrutatvanidhi*, Pt. I, 3.65.
55. This agrees with the version of the *Uttarakāmikāgama* (T. A. Gopinatha Rao, *op. cit.*, p. 399).

during the Cola period.[56] It is a popular theme in the temple cars (3. 7%, 32/861).

Bhikṣāṭana is a standing image in *samabhaṅga* with the right leg alone slightly lifted in *kuñcita* pose. He has four hands. (Fig. 55). The back left hand holds usually a long trident, held horizontally on the shoulder.[57] In one (No. 326) the *triśūla* is held by the back left hand. The front left hand holds a *kapāla*,[58] while the same hand, is held in *varada mudrā*. The front right hand holds a bunch of grass which a deer in rearing pose is browsing. The back right hand holds a drum. The figure is a nude one. Snakes hang as ornaments in his neck and loins. He wears a pair of sandals. The locks of hair are arranged in *jatāmaṇḍala* or *jaṭābhara* fashion. A dwarf *bhūta* stands to his left carrying a vessel on the head.[59] As his teeth are protruding, he looks terrific.

1.8. *Kaṅkāḷamūrti* :

Kankāḷamūrti is a form of Śiva which is closely related to Bhikṣāṭana. He derives the name from *kaṅkāḷa*, an object held in one of his hands. It is considered to be a musical instrument called *kankāḷa* (a drum).[60] Others consider it a skeleton.[61] The skeleton

56. Suresh B. Pillai, *op. cit.*, p. 51.

56. It should be *śikhibandha* (peacock's plumage) according to *Kāśyapaśilpaśāstra* (ch. 77, *v*-368). and *Śrītatvanidhi* (Pt. I, 3.41).

58. It is supposed to be the cut out head of Brahma, which stuck to Śiva's hand as a result of the *Brahmahatya* (sin of killing a Brāhmaṇa) incurred by him by tearing off the fifth head of Brahma.

59. He is *Kuṇḍodara* who is expected to bear a *kapāla* (skull) on his head (*Śrītatvanidhi*, Pt. I, 3.47).

60. *Saravatīyacitrakarmaśāstra, ch.* 24, v. *16.*

61. *Sakalādhikāra*, ch. *13.* vv. 357-8.

is considered to be that of Trivikrama.[62] According to the *Āditya Purāṇam* the *kaṅkāḷa* is a garland of the bones of the mortal remains of Viṇṇu's ten *avatāras*.[63] It is also considered to be the skeleton of Viṣṇu's gatekeeper, Viṣvaksēna.[64] The skeleton has two legs. It is held on shoulder of Kaṅkāḷamūrti with the help of a stick inserted into its anus.[65] Kaṅkāḷamūrti is drapped in a fine cloth. He is surrounded by lovely women.[66] In other respects the image closely follows Bhikṣāṭana.

In a particular specimen (No. 359) Kaṅkaḷamūrti holds a trident in the back left hand with the skeleton stuck to it and placed horizontally on the shoulder. He wears many ornaments like anklets. A snake hangs like a ring at the joints of legs. A damsel holding a ladle stands to his left. The dwarf *bhūta* is missing here. In another image (No. 358) Kaṅkālaūrti is surrounded by three ladies, two of them are holding a ladle each. Another lady holding an antelope is found in the grip of Kaṅkāḷamūrti as held by his front right hand. The dwarf *bhūta* is present with a vessel called *poṭṭakam*[67] on his head.

1.9. *Kalyāṇasundaramūrti* :

Kalyāṇasundaramūrti is presented in iconography as a bridegroom in the company of Pārvati, Viṣṇu, Brahma and other demi-gods. It is a popular theme in the temple cars (3.8,%,33/861).

62. *Kāśyapaśilpaśāstra*, Pat. 75, p. 361.

63. H. Krishna Sastri, *op. cit.*, p. 103.

64. When Bhikṣaṭana went to Vaikuṇṭha for alms, he was denied entry by the gatekeeper. So Bhikṣāṭana tore off his head in a fit of anger whose skeleton stuck to the trident.

65. Śilparatna ch. 22, vv. 120 3-

66. H. Krishna Sastri, *op. cit.*, p. 103.

67. *Sarasvatīyacitrakarmaśāstra*, ch. 24, v. 20.

Kalyāṇasundaramūrti is a standing *samabhaṅga*[68] image with either the right[69] or left[70] leg in *kuñcita* pose. He has four hands. The back hands hold the antelope and a chisel. The front right hand takes the hand of Pārvati, while the left is in *varada mudrā*. The Lord wears silk garments and a garland of blue lilies. The *jaṭāmakuṭa* is adorned with the crescent moon. Pārvati stands to his right or left, according to the *Sarasvatiyacitrakarmaśāstra* and *Śrītatvanidhi* respectively. She has two hands. Her left hand is in *kaṭaka hasta* and holds a blue lily.[71] The locks of hair are arranged either in *keśabandha* or super-imposed by a *karaṇḍa makuṭa*. Into this matrimonial scene, Brahma and Viṣṇu are introduced as officiating the marriage by doing *agnicārya* and *kaṉṉikādāna* respectively. Brahma is seated before the *agnikuṇḍa* (fire pit), holding a ladle in one hand. He is four faced and four handed. Viṣṇu stands behind and pours water from a vessel into the joint hands of Kalyāṇasundara and Pārvati. His back hands bear the conch and disc. *Ṛṣis* and other gods are also present witnessing the marriage.

Most specimens found in the temple cars agree with the general features noted in the *śilpaśāstras*. In some specimens (Nos.365,368, etc) Pārvati stands to the right and in some (Nos. 362,375,etc.) to the left of Śiva. In one (No. 375) piece Brahma stands behind Śiva. His right hands alone are visible which bear the rosary in back while the the front is in *abhaya mudrā*. In a miniature panel below the same image, he is depicted as doing the *agnicārya*. Viṇṣu is doing *pāṇigrahaṇa* with the right hand while left is held in *kaṭyāyalaṁbita* pose. All are adorned with *skandhamālās*.

68. It must be *tribhaṅga* according to the *Sarasvatīyacitrakarmaśastra* (ch. 25, v. 15).

69. *Kāśyapaśilpaśāstra*, *Pat.* 81, vv. 4-5.

70. *Śrītatvanidhi*, Pt. I, 3.41.

71. *Sarasvatīyacitracitrakarmaśāstra*, *ch.* 25, vv. 15, 23.

1.10. *Vṛṣabhavāhanamūrti* :

Vṛṣabha (bull) is the *vāhana* of Śiva. In his form as Vṛṣabhāntika or Vṛṣabhavāhanamūrti or Vṛṣabhārūḍha, Śiva is depicted as standing in front of the bull or seated on it in the company of Umā In iconography it was known since the Pallava period and is found at Mahābalipuram in the Arjuna *ratha*. It was popular with Cōḷa bronzes[72] and the temple cars (4%, 35/861). Most of the cars of the Śaivite group enshrine it in any one of the tiers, mostly the first or second in the front side.

The standing image is expected to be *samabhaṅga* or *tribhaṅga* or *atibhaṅga*.[73] Any one of the legs may be in *kuñcita* pose. He is four handed. The front left hand at its joint is rested on the head of the bull. The front right hand is held in *kaṭyavalaṁbita* pose[74] or found holding a three edged stick.[75] The back two hands hold the antelope and chisel. Umā is expected to stand to the right or left of Śiva.[76] She is two handed, one holds a blue lily or is kept in *kaṭaka hasta* and the other is held in *gaja hasta*. Vṛṣabhavāhanamūrti as seated on the bull has Umā to his left Gaṇapati is seated on his right thigh.[77] The front hands of Śiva hold a rosary in the right and embraces Gaṇapati with the left while the same is held in *kaṭaka hasta*. The back hands hold the antelope and chisel in the right and left.[78]

72. Douglas Barret, *op. cit.*, Pls. 1-2.
73. *Sarasvatīyacitrakarmaśāstra*, ch. 21. vv. 1-3.
74. *Sakalādhikāra*, ch. 8, vv. 273-4.
75. *Śilparatna*, ch. 22, vv. 27-9.
76. *Ibid*, p. 8.
77. Gaṇapati is rarely present in some specimens (Nos. 859 and 860) in imitation of Somāskanda.
78. *Śrītatvanidhi*, Pt. I, 3.39.

A mumber of specimens of the seated type are found in the temple cars (Nos. 394, 409, 416, 428, etc.). In them the bull is n zoomorphic form. In rare specimens (No. 394 and 420) the bull is in human form with outstretched hands, bearing Śiva and Umā.[79] In some rare works the image is flanked by Nārada and Tumburu (No. 416) or by *chauri*–bearers (No. 417). Śiva is also found seated on the bull in *sukhāsana* (No. 428). His back right hand bears the chisel and the front is held in *abhaya mudrā*. Umā is seated on the hanging right thigh. She holds a flower in the right hand while the left is held in *gaja hasta*. Above are found two *vidyādharas*. In this image the height or the seated Śiva from the level of the base of thingh to the tip of crown is two thirds of the height of the bull, measured up to its head.[80]

1. 11. *Ardhanārīśvara* :

Ardhanārīśvara or Maṅgaibhāgaṉ is the androgynous form of Śiva. In all its characteric features, Śiva and Umā are depicted in the right and left sides respectively An early specimen of this form is found in the Dharmarāja *ratha* at Mahābalipuram.[81] It is a popular theme in the temple cars (2. 9%, 25/361).

Ardhanārīśvara is a standing *samabhaṅga* image. Usually it is four handed.[82] The front right hand is held either in *abhaya* or *varada*

79. A similar specimen from the *Ekāmreśvara* Temple at Kāñchipuram has been noted by H. Krishna Sastri (*South Indian Images of Gods and Goddesses*, p. 162n). It is a sheer imitation of *Garuḍa* who in human form usually carries Mahāviṣṇu.
80. In the standing images the height of the bull is only upto the navel of Śiva as he is supposed to place a hand on its head (*Kāśyapaśilpaśāstra*, Pat. 67, 7-10).
81. The question as to whether there is any connection between Ardhanārīśvara and the cult of Kaṇṇaki (the one breasted deity) is indeed thought provoking (John R. Marr, "The Early Dravidians", *A. L. Basham (ed.), A Cultural History of India*, p. 36).
82. It can be endowed also with six or two hands (*Kāśyapaśilpaśastra Pat.* 72, v. 1).

mudrā. The back right hand holds either the chisel or trident. The front left is placed on the head of a bull or holds a flower. In the face the third eye should be partly visible in the right side. There is a *kuṇḍala* in the right ear and a *karṇa patra* in the left ear. The breast is carved well in the right side.[83] The garment on the right side is the tiger's skin, hanging upto the joints. In the other side it hangs upto the knee. Thus, the features suited to a hermaphrodite deity are clearly exhibited in the image.

A novelty introduced in the depiction of Ardhanārīśvara in the temple cars is the presence of the vehicles of Śiva and Ammaṉ on their respective sides. Thus, the bull and lion are found in some specimens (Nos. 432, 443, 450, 452 and 453). In others (Nos. 439 and 441) instead of a lion, a swan is found on the Ammaṉ side. The bull alone is found in one (No. 439). Many are depicted without any of the *vāhanas*. In a remarkable specimen (No. 446) the front hands are found blessing two *ṛṣis* of whom one is Bhṛṅgi who stands on the Svāmi side. In this image the back right hand holds a sword. The garment on the left side is a modern saree (Fig. 49).

1.12. *Gajasaṁhāramūrti* :

Gajasaṁhāramūrti or Gajahāmūrti is the slayer of an elephant demon. Appar and Sundarar refer to this form of Śiva in their hymns.[84] It is a very popular theme in the temple cars (8.4%, 72/861).

In this form the Lord is depicted within the viscera of the slayed elephant.[85] He has either four or eight hands. In both types

83. *Śrītatvanidhi*, Pt. I, 3.57.
84. *Tirum*. 4, *Pat*ı 19, v. 7. *Tirum*. 6, *Pat*ı 237.
85. For a case study see Raju Kalidos, "Iconography of Gajasaṁhāramūrti", *Quarterly Journal of the Mythic Society*, L XXV: 2, 1984, pp. 167-73.

the two back (back upper if eight handed) holds the *gajacarman* (elephant's hide) as though cleaving it. In the *caturbhuja* (four armed) variety, the other two hands hold a tusk and noose. In the *aṣṭabhuja* (eight armed) type the six other hands hold the tusk, skull, *vismaya mudrā*, noose, drum and trident.[86] The *mastaka* (head) of the elephant is shown below upon which Śiva stands placing either the right[87] or or left[88] leg. The other leg is supposed to be lifted in *uṭkuṭika*[89] pose Most specimens included in the catalogue are eight handed (Nos. 455, 468, 501, etc.). The *uṭkuṭika* pose is depicted in many of them (Nos. 455, 468, etc.). In a particular piece (No. 501) the Lord lifts the right leg and holds it aloft in *kuñcita* pose as in the *ānandatāṇḍava* images. In the same image a trident is held across the body in the front hands. In another specimen (No. 468) the back lower hands are held in *gaja hasta*. The head, legs and tail of the elephant are carved boldly. Even the ribs (No 455) are displayed legibly. Pārvati with the baby Kumāra in her hands stands nearby in a frightened manner No. 496).[90] She is parhaps struck with fear to look at the heroic feat of her spouse.

1.13 *Gaṅgādharamūrti* :

Gaṅgādhara is the supporter of the heavenly Gaṅgā on his matted locks.[91] Appar has left a descriptive note of this iconographical form.[92] The descent of the Gaṅgā is a famous relief found at Mahā-

86. *Kāśyapaśilpaśāstra* Pat. 73, vv. 5-7. The *Kāraṇāgama* includes the *ṭaṅka, mṛga* and *sūci mudrā* (H. Krishna Sastri *op, cit.*, p. 129).

87. *Kāśyapaśilpaśāstrā, Pat.* 73, v. 12; *Śilparatna*, ch. 22, p. 26.

88. *Śritatvanidhi, Pt.* I, 3. 55.

89. *Kāśyapaśilpaśāstra*, Pat. 73, v.12.

90. *Ibid.*, v. 15; *Śritatvanidhi*, Pt. I, 3. 54.

91. Hermann Goetz, *Art of the world - India*, p. 113.

92. *Tirum.* 4, *Pati.*4, v. 7.

balipuram among the Pallava monuments. The theme is a rare one in the temple cars (.9%, 8 861).

Gaṅgādhara is usually depicted as a standing *samabhaṅga* image with the left leg slightly bent in *kuñcita* pose.[93] He has four hands. (Fig. 52). Two of them, one right and one left, are fonnd in tender contact with his consorts, Pārvati and Gaṅgā. The front right hand (Nos. 528 and 532) touches the chin of Pārvati who stands to his left, while the left holds Gaṅgā. In one specimen (No. 529) the front left hand is embracing Pārvati.[94] The back right hand usually holds the fierce Gaṅgā, who has been tied to a flock of Śiva's hair.[95] The back left hand holds the antelope or found in *kartari mudrā*.[96] Śiva is decorated with a *kriṭa makuṭa* and *skandhamālā* (Nos. 528 and 529 . Pārvati is always two handed with a flower in one hand and the other suspended below. A significant piece (No. 527) depicts Pārvati as touching the chin of Śiva with her left hand. Over-powered by the conjugal passions, displayed by his consort, Śiva lets loose his own erotic sentiments as a result of which his genital organ is upwards in *ūrdhva* pose (i.e., ūrdhvaretas). In another specimen (No. 528) also a *ūrdhva liṅga* (erect phallus) is shown but here it is erect horizontally and not vertically. In one (No. 532) Śiva is found inserting his index figer (back right) into Gaṅga's *yōni* (genital organ).

In another piece (No. 533) Śiva stands with outstretched legs looking above. The locks of hair are dishevelled. He has only two hands both of which are rested on the hip on either side. Gaṅgā is found descending downwards. The bull and Pārvati stand to the right.

93. *Sakalādhikāra*, ch. 10, v. 311.

94. *Ibid.*, v. 315-16.

95. *Kāśyapaśilpaśāstra*, *Pat.* 69, vv. 6-7, *Sarasvatīyacitrakarmaśāstra*, ch. 29, vv. 2-5,

96. *Sakalādhikāra*, ch. 10, vv, 315-16.

The sage, Bhagiratha, stands to the left with hands in *añjali hasta*. A lion-faced *prabhāvaḷi* and two *vidyādharas* are found above (Fig.50).

1.14. *Kālasaṁhāramūrti* :

Kālasaṁhāramūrti (Vanquisher of Kāla) is also known as Kālanāsa, Kāladahana, Kālāri (enemy of death) and Mṛtyuṁjaya (victor over death). Śiva took this form to save his devotee, Mārkaṇḍeya from the clutches of death. The theme is very popular in the temple cars (9%,79/861) It is found present in all cars, especially Svāmi and Ammaṉ.

Kālasaṁhāra is usually depicted as emerging from a Liṅga just like the emergence of Nṛsiṁha from pillar, The left leg below the joints is hidden within the Linga, while the right is held aloft in *kuñcita* pose.[97] The lifted leg kicks Yama (or Yamarāj-God of Death) at his chest. In this pose Śiva has the gesture of a *nṛttamūrti*. He is either four (Nos. 549, 559, 562, and 595) or eight (Nos. 577 and 583) handed. The front right hand holds a short trident, lifted upto t e ear.[98] *Śilpaśāstras* present various accounts regarding the objects in hands. According to the *śrītatvanidhi* the four hands must hold the trident, lotus chisel and noose.[99] The *Kāśyapaśilpaśāstra* prescribes the following for the eight handed image (anti-clock-wise : trident, chisel, thunderbolt, sword, *varada mudrā*, shield and *sūci mudrā*. As a rule these are not followed strictly. An one (No 595), for example, the antelope, *varada mudrā*, thunderbolt and short trident are held in the front

97. *Śrītatvanidhi*, Pt I, 3. 48. He can also be presented as standing on a *padma pīṭha* (*Kāśpapaśilpaśāstra*, Pat. 80, *v*. 5-6).

98. *Sakalādhikāra*, ch. *17*, vv. 392-4.

99. The order followed must be anti-clockwise direction if *śūla* is fitted to the uppe right hand.

hands. In another (No 559) a long trident is held by both the fron hands The trident is pointed towards the chest of Yama. The other two hands are in *kaṭaka mudrā* in which the objects held are not clear. Kālāri usually wears a *jaṭāmakuṭa* In the specimens under consideration a halo-like *jvala* (flame) is found behind the head, indicating the terrific nature of the god. According to the *Kāraṇāgama*, Amman is present in the picture.[100] In a rare panel (No. 577) she seems to be standing with hands folded in *añjali hasta* but the image is not clear. Yamarāj is two handed who casts the *pāśa* (noose) on Mārkaṇḍeya to take his life. In some specimens (Nos. 540,559 562, 570, 583 etc) he is seated on his buffalo *vāhana* (Fig. 59). Kāla is four handed and holds a short trident in one right hand. The noose thrown by him is found encircling the Liṅga in some (No. 588) In a rare work (No. 598) Yama is seated with outstretched legs in front of Liṅga and tries to pull it with the help of his noose. In some (Nos 565 and 577) he lies on the ground, upon whom Śiva is dancing. In a rare image (No 562) two gobgoblins are present They may be Yama's servants, Kāla (Time) and Dūta (Messenger).[101] Mārkaṇḍeya is a lad with shaven head who stands embracing the Liṅga in most images.

1.15. *Nīlakaṇṭha* :

Nīlakaṇṭha (the blue necked one) is also known as Viṣāpaharana-mūrti,[102] Śrīkaṇṭha and Viṣakaṇṭha. When the gods and demons churned the Ocean of Milk with the Manthara mountain as churnstick and the Vāsuki snake as churning rope. the snake emitted a deadly poison called *hālahāla* or *kālakūṭa* which Lord Śiva took in his hands and swallowed. Terrified at the venture of her husband, Pārvati held hisneck tightly so as not to go inside. The neck so became *nīla* (blue). The theme

100. Krishna Sastri, *op. cit.*, p. 137.
101. *Kāla* also denotes Yamarāj.
102. *Śrītatvanidhi*, Pt. I, 3.61.

is very rare in temple cars (2%, 2/861). But, some depicting the Churning of Tiruppāṛkaḍal (Ocean of Milk) are available (1%, 9/861).

There are two remarkable specimens (Nos. 614 and 623) of *amṛtamanthana* (Churning of Tiruppāṛkaḍal) in which the *devas* (gods) and *asuras* (demons) are found holding the tail portion and head portion of the snake respectively. Vāsuki is five hooded (No. 623), Manthara is shaped like a two edged cone. Viṣṇu and Brahma are present foremost among the gods Both are four armed and hold the snake with the front hands. The back hands bear their characteristic emblems. The demons are presented in therianthropic form and are animal faced. Viṣṇu in the zoomorphic form of turtle is present as the pivot upon which the Manthara stands (No.618).

Two remakable pieces (Nos. 619 and 620) depict Ammaṉ as holding the neck of Śiva. (Fig. 53). In one (No. 620) the gods and demons are found churning the Ocean of Milk.[103] In this image the Manthara is shaped like a Liṅga. The poison emitted by the snake ascends above where Śiva is found seated in *sukhāsana*. He receives the poison with his right hand. Ammaṉ stands to his right and holds his neck with both arms.[104] Śiva holds the antelope in the back left hand while the front left is in *varada mudrā*. His face exhibits bitter sentiments for having consumed poison.[105] To his left Ālālasundara[106] stands with hands folded in the *aṅjali hasta*.

103 The theme is more popularly represented in the *gopuras*, One such specimen is found in the Eastern *gopura* of the Sthāṉumalaya Perumāḷ Temple at Suchindram. A colossal persentation is found at Ankor Thom in Cambodia.
(C. Sivaramamurti, *Sanskrit Literature and Art* - Mirrors of *Indian Culture*, p. 9. pls *III, 10;* IV, 11).

104. According to the *Kāraṇāgama*, Ammaṉ should stand to his left (H. Krishna Sastri *op. cit.*, p.140)-

105. His face resembles the face of a mad elephant (*Śrītatvanidhi*, I, 3.61).

106. Ālālasundara was Śiva's attendant who is said to have carried the *hālahāla* (*ālahālam* cont'd.

1.16. *Tripurāntaka* :

Śiva as the victor over the three fort-giants (viz., Tārakāsura, Kamalāsura and Vintunmāli)[107] is known as Tripurāntaka, Tripurāri and Tripuravijaya. In literary tradition the mythology associating Śiva with the destruction of the iron, silver and gold forts of the triple giants is known since the *Caṅgam* age. In iconography it became famous since the Pallava period. In the temple cars it is a popular theme (4%, 36/861).

In the *Kāśyapaśilpaśāstra* eight types of Tripurāntaka are noted. The *Śilparatna* which closely follows the *Kāśyapīya* also reiterates the same. Among these types two alone (the seventh and eighth) associated Tripurāntaka with the chariot. It is this form which is popular in the temple car iconography. In this image Śiva places the left leg on the car pedestal, while the right stands firmly on earth. He has ten hands which bear the *dhanus* (bow) and *bāna* (arrow) in the front left and right hands respectively. The other hands bear the following : (clockwise) shield, *vismaya mudrā*, *sūci mudrā*, sword, thunderbolt, chisel, trident and the wheel. The chariot must be provided with a *mukulam* (charioteer's seat) in which the four faced and four armed Brahma is seated. A white bull is yoked to the chariot.[108] The *Śilparatna* enjoins that in the eighth type, Tripurāntaka places the left leg on chariot while placing the joints of the right leg on earth.

in Tamil) to be consumed by his master. He rarely appears in iconographical specimen.

107. The triple forts are supposed to symbolise the three *malas* (impurities), viz., *ahaṅkāram* (pride) *māyai* (illusion) and *vinai* (fatal actions) *Tirumandiram*, v. 329).

108. *Kāśyapaśilpaśāstra*, Pat. 70, vv. 41–5. The text details only seven types. The last one is indicated by the editor as the seventh and eighth. In the *Śilparatna* the sharp distinction between the two is pointed out.

In the temple cars placing the right leg on the car pedestal is more popular (No. 627, 656, 657 and 658) than placing the left leg (Nos. 624, 630, 633 and 640). Fig. 56). In most of the specimens (Nos. 624, 627, 630, 633, 640 656, 657 and 658) the Lord is endowed with only four arms. The front two hands hold the bow and arrow while the other two hands are in *kartari mudrās* holding the chisel and antelope. Śiva has either a *jaṭāmakuṭa* or *kriṭamakuṭa*.[109] He wears either the tiger's skin or *pīṭāmbara* (silk garments). He also wears the *skandhamālā*. In some images (Nos. 629, 641, 658, etc.) Ammaṉ stands nearby with the baby, Muruga, on her hip.[110] In a rare piece (No.658) Bāla Gaṇapati also stands by the side of Ammaṉ. In many panels (Nos. 627, 633, 640, 642, 658, etc.) the triple forts are carved in the shape of three circles. The demons are found inside the forts. In some (Nos 640 and 658) they hold the bow and arrow in fighting attitude. In one (No. 633) their hands are folded in *añjali hasta* indicating surrender. In most of the panels Śiva is found just looking at the forts [111] while in some (No. 630 and 657) he is depicted in *ālidhāsana* (archer's fighting attitude) having the arrow stringed to the bow. The chariot depicted in these panels is in imitation of the huge temple car itself (Nos. 624, 627, 630, 633 640, 656, 657 and 658).[112]

109. *Sarasvatīyacitrakarmaśāstra*, ch. 22, v. 13.

110. Gauridevi is expected to be present in the first six types of Tripurāntaka and not in the last two (*Kāśyapaśilpaśāstra*, Pat, 70; *Śilparatna*, *ch.* 22, vv. 72-89) The *Śrītatvanidhi* (Pt. I, 3. 22) describes a sixteen handed type in which Muruga is present along with Gaūri.

111. According to the mythology, Śiva did not fight with the demons at all. He just looked at their forts and laughed which reverberated in the ruin of the forts.

112. This seems to have been done deliberately with due credit to the *Purāṇic* account, according to which the earth itself became Śiva's chariot (Jamna Akhtar ed., *The Matsya Purāṇam*. ch. CXXXIII, pp. 9–11). So it is huge. It may also be noted that in the *Gitopadesa* panels, Kṛṣṇa is made to ride a *gōratha* (Nos. 2102 and 2103) which is a light vehicle fit for quick movement in battle field. Secular cars (No. 857), are also depicted in the *gōratha* fashion.

Horses instead of bulls are yoked to the chariot in some specimens (Nos. 624, 633, 657 and 658). No specimen seems to represent the bull. The four faced Brahma is present as the charioteer in some (No. 624 and 658).

1.17. *Anugrahamūrti forms* :

1.17.1. *Viṣṇuvānugrahamūrti* :

Viṣṇuvānugrahamūrti is a rare form of Śiva in which he is found conferring blessings on Viṣṇu. The genesis of this form seems to have taken place as a byproduct of Śaiva-Vaiṣṇava sectarian rivalry in the Cōḷa period. Deliberate attempts to subordinate Viṣṇu to Śiva were made during this period through purāṇic compositions. The growth of a new mythology[113] was congenial for the development of new iconographical forms such as Viṣṇuvānugrahamūrti, Śarabhamūrti, etc.

A rare specimen (No. 630) depicts Śiva as Viṣṇuvānugrahamūrti.[114] Śiva is seated in *sukhāsana*. He has four hands. The front two are placed on the head of Viṣṇu in a blessng pose. The back two hands bear the antelope and chisel. Viṣṇu is four handed. The front two hands are in *añjali hasta*. The back hands bear the conch and disc.

1.17.2. *Caṇḍeśānugrahamūrti* :

Caṇḍikeśvara was an ardent devotee of Śiva. Pleased with his fidelity, Śiva made him one among his *gaṇas* and conferred blessings.

113. The Matsya, Kūrma and Nṛsiṁha forms of Viṣṇu are said to have been subdued by the force of Śiva under the pretext that they turned violent after accomplishing their destined works.

114. The *Śrītatvanidhi* (Pt. I, 3.62) denotes him as Cakradānamārti (The Lord who gifted Cakra).

In this form Śiva is known as Caṇḍeśānugrahamūrti or Caṇḍeśvaraprasādhanamūrti. The oft plated Gaṅgaikoṇḍacōḷapuram image belongs to the 11th century A.D.[115] In the temple cars it is a rare theme (.8%,7/861).

Caṇḍeśānugrahamūrti is a replica of the Somāskanda form of Śiva in which Skanda is absent.[116] Śiva and Uma are seated in *sukhāsana* with their right and left legs hanging down from the pedestal respectively. In front of Śiva slightly to his left, Caṇḍikeśvara is seated on the floor. Śiva is four handed. The back two hands bear the antelope and chisel.[117] The front two hands are either placed on the head of Caṇḍikeśvara (No.661). or placing a garland on the latter's head (Nos. 662 and 667). In one image (No. 662) Caṇḍikeśvara is standing as enjoined in the *Kāśyapaśilpaśāstra*. In the same image Śiva is seated in *vīrāsana*. He wears a *krīṭamakuṭa* and *pītāmbara*, a lower garment. He is also adorned with the *skandhamalā*. Ammaṉ is two handed. She wears a *karaṇḍa makuṭa*.[118] In one specimen (No.661) she is absent.

I 17 3. *Rāvaṇānugrahamūrti* :

Rāvaṇa, the demon king of Lankā, once made an attempt to lift the mount Kailāsa, the abode of Śiva. To test his devotion Śiva hurled the mountain down by a stroke of his toe. Rāvaṇa was defeated. To win over the Lord by devotion, he plucked from his own body a head, an arm and the bowels, created a *vīṇā* out of them and tuned the *sāmagāṇa*. Pleased at his devotion, Śiva prized him with the much coveted Ātma Liṅga which was nothing but Śiva's heart. Gaṇapati snatched it from Rāvaṇa by a trick since the possession of

115. C. Sivaramamurti, *The Chola Temples*, Pl. III.
116. *Kāśyapaśilpāśāstra*, Pat. 78. vv. 3-5.
117. *Śrītatvanidhi*, Pt. I, 3,60.
118 *Sarasvatīyacitrakarmaśāstra*, ch. 30, vv. 10–11.

the Ātma Liṅga by a demon was dangerous to the well being of the world (Fig. 70). In this mythology two events are mingled. Of them the first one is pretty old and is noted by Appar.[119] The theme has been immortalised by Rāṣṭrakūṭa architects at Ellora (8 th century A.D.).[120] It is well known in the temple cars (1.9%, 17/861).

In most specimens Rāvaṇa is presented with ten heads and twenty arms The Kailāsa is mounted on his head (Fig 77). Śiva and Pārvati are seated on the mountain in *sukhāsana* pose. Pārvati looks frightened and so gets nearer to Śiva who holds her in *āliṅgana* (embrace) In two remarkable specimens (Nos 673 and 678) along with the divine couple, Gaṇapati, Muruga and the Śiva *gaṇas* are also present. In many panels, Rāvaṇa is found playing the *vīṇā*. In a rare panel (No. 670) the events connected with the possession and deprivation of the Ātma Linga by Rāvaṇa are clearly portrayed (Fig 70).

1. 18. *Śarabhamūrti* :

In Hindu mythology *śarabha* was known since the later *Vedic* period as a fabulous lion faced bird with eight legs.[121] Śiva is said to have taken this form to subdue Nṛsiṁha.[122] The earliest image of Śarabhamūrti is found in the early Cola temples at Dārāsuram and Tribhuvanam.[123] It is a popular theme in the temple cars (3 8% 33/ 861)

According to the *Kāraṇāgama*, Śarabhamūrti has eight legs with long nails. He has three eyes, two hands and a body glowing like

119. *Tirum*. 4, Pati. 52, v. 10.
120. A.L. Basham, *The Wonder that was India*, Pl. 27 C.
121. Macdonell and Keith, *Vedic Index of Names and Objects*, Vol. II P. 358.
122. V. Sokkalingam (ed.), *Śarabha Purāṇam*, Thanjavur, 1972, ch. 7. The text (16thcentury A. D. ?) is an adaptation of the relevant section from the *Liṅga Purāṇam*.
123. C. Śivaramamurti, *Śatarudrīya. Vibhūti of Śiva's Iconography*, p. 98.

fire. His face is leonine. He has two wings which represent Durgā and Kāla.[124] According to another version, he has thirty two hands.[125] The front two hands are in *abhaya* and *varada mudrās*. One left hand embraces Durgā. The remaining hands possess the following: noose, club, arrow, flag, saw, pig, conch, shield, snake, lotus, skull, book, *kuntam* (a lance), plough (in left hands), fire, pestle, bow, trident, a bone, rosary, battle axe, a skull faced staff, sword, elephant goad, a staff, lance, disc, *muṣṭi* (boxer's attitude ?) and thunder bolt.

Three different types of Śarabhamūrti are discernible from the temple cars.[126] In one he stands on Nṛsiṁha, trampling him under his feet (Nos. 689, 690, 691, 694, 701, 704 and 717).[127] One (No. 701) presents a panoramic view of the eight legs of Śarabhamūrti in a single row as standing on the fallen Nṛsiṁha. He has ten hands with the front two in *abhaya* and *varada mudrās*. Rest of the hands bear the following: drum, shield, snake, skull, trident, pestle, sword and battle axe The bird's plumage and wings and the lion's tail are not shown in the image. Nṛsiṁha lies down facing the earth. His right hand alone is visible, which is in *bhūmiṣparaśa mudrā*. A rare piece (No.717) of she-Śarabha is also available. This image has a narrow hip, reminding the literary description of a feminine beauty. The manes are not found. The breasts are shown but not so conspicously as is usually done. The second type of Śarabhamūrti is that in which

124. H. Krishna Sastri, *op. cit.*, p. 148.

125. *Śritatvanidhi*, I, 3. 69,

126. For a detailed study see Raju Kalidos, "Iconography of Śarabhamūrti" *Annual Proceedings of the South Indian History Congress*, 1980, pp. 213-18; See also the author's Śaiva Vaiṣṇava Rivalry in South India as Reflected in the Iconography of Śarabhamūrti and Aṣṭhamukha Gaṇḍhabheruṇḍa *Nṛsiṁha*, *South Asian Studies*. Cambridge (U. K. in press).

127. The famous Tribuvanam bronze image image (T. A. Gopinatha Rao. *op, cit.*, II, Pt. II, Pl,45) and the Dārāsuram stone image (H. Krishna Sastri, *op cit.*, Fig 95) belong to this type. For more illustrations see my article, cited in the previous note.

he beats and bites a standing Nṛsiṁha (Nos. 686, 705, 709, 711,712 and 713). In one piece (No. 686) Nṛsiṁha is just falling down. His hands are in *añjali hasta*. He looks frightened. Śarabhamūrti stands on his hind legs and catches hold of Nṛsiṁha at his hip with one arm and raises another to beat him. In another piece (No 709) Śarabhamūrti bites Nṛsiṁha's shoulder, exhibiting his sharp teeth. In another specimen (No 711) Nṛssṁha has four hands. The front two are in *añjali hasta*. The back two bear the conch and disc. In the third type Śarabhamūrti seems to confer his blessings on Nṛsiṁha (Nos, 687,698 699, 707, 718, etc). Here usually a Yoga Nṛisṁha is found seated in *uṭkuṭikāsana* with the legs tied by a *yōgapaṭṭa*. Śarabhamūrti stands behind him and places two of his hands on the head of Nṛsiṁha in the blessing attitude as in Caṇḍeśānugrahamūrti panels. So, this form of Śiva may be called Nṛsiṁhānugrahamūrti. In a rare panel (No. 705) Śarabhamūrti stands on the lion mask of Nṛsiṁha, while the latter stands in human form as Viṣṇu with the two hands in *añjali hasta*. In this image Śarabhamūrti bears a long trident pointed towards the standing Viṣṇu. In another rare panel (No 1505) Śarabhamūrti (?) is represented as a bird placing his beak on the head of Yoga Nṛsiṁha (Fig 54).

1. 19. *Aghoramūrti* :

Aghoramūrti is a terrific form of Śiva in which he is endowed with a number of hands. A thirty two armed variety is noted by the *Śivatatvaratnāgara*.[128] The *Pāñcarātrāgama* speaks of the twelve armed and eight armed types.[129] The *Śrītatvanidhi* notes the ten armed and eigth armed types. It is a rare theme and a few specimens alone are forthcoming form the temple cars (1. 3.11/861).

128. *Śrītatvanidhi*, Pt. *I*, 3.4.

129. H. Krishna Sastri, *op. cit.*, p. 171.

The catalogue does not include any specimen of Dvātriṁśaṭbhuja Aghora (thirty two armed Aghora) and Dvādaśabhuja Aghora (twelve armed Aghora). Most of them are those of Daśabhuja Aghora (ten armed Aghora) and Aṣṭabhuja Aghora (eight armed Aghora). In the ten armed type the hands bear the battle axe, drum, sword, shield, arrow, bow, trident, skull, *abhaya mudrā* and *varada mudrā*.[130] In the eight armed type the hands bear the battle axe, a book (representing the *Vedas*), elephant goad, noose, skull, drum and rosary.[131]

Most of the specimens included in the catalogue depict Śiva as lifting a corpse with a long trident just above the right (Nos. 719 and 720) or left (Nos. 721, 727, 728 and 729) shoulder.[132] He wears the sandals and is in a walking pose towards the direction in which the corpse is projected. He has a *jaṭāmakuṭa* behind which the *jvala* (halo of fire) is found in some specimens (Nos. 721,727,728 and 729).[133] In two important specimens (Nos. 720 and 721) Śiva wears a garland of skulls. The corpse lifted by the trident must be that of Dakṣa Prajāpati. In a panel (No 727) Aghoramūrti stands in a *yāga śālā* (sacrificial hall) where one is found doing *homa*. In another piece (No.729), a couchant Nandi is found in front of Aghoramūrti. To the right stands a dwarf Bhadrakāḷi who is expected to accompany Vīrabhadra.[134] She has two hands, displaying *abhaya* and *varada mudrās*. Behind her head the characteristic halo of fire is found.

130. *Śrītatvanidhi*, Pt. I, 3.5. The text cites the *Pāñcarātrāgama* as the source of its authority.

131. In this form Aghora has four faces. It comes under Sadāśiva as the south facing one *Śrītatvanidhi*, Pt. I, 3. 14; H. Krishna Sastri, *op. cit.*, p. 143; cf. note 10 above.

132. The specimens listed under this section (1.19) in the catalogue must go under Vīrabhadra (1. 21) as they depict the same god in a different pose. The term *aghora* (not terrific) is only an adjectival prefix and so the specimens under consideration should be known as Aghora-Vīrabhadra. But the *śilpaśāstras* do not seem to include any such subdivision under Vīrabhadra where as Aghoramūrti (*Śilparatna*, ch. 22, p. 48) is noted.

133. Such of them are called Agni-Vīrabhadra.

134. *Śrītatvanidhi*, Pt. I, 3. 55.

1.20. *Bhairava* :

Bhairava is one among the ferocious manifestations of Śiva. It was he who cut the fifth head of Brahma and so called Brahmaśir-aschedahamūrti.[135] The *Mayūrabhañja* identifies him with Kṣetrapālaka.[136] The *Rudrayāmala* speaks of sixty four Bhairavas who are listed in the *Śritatvanidhi*[137] also. He was a cult hero and the *iṣṭadeva* (favourite deity) of Pāśupatas, Kāpālikas, Kālāmukhas and Liṅgāyats.[138] In the temple cars it is a well known theme (2.9%, 25/861). Specimens are found scattered in all four sides of the car while the back is the most suited place for its location.[139]

Like Bhikṣāṭana, Bhairava is also nude The surest clue to the latter's identification is his dog *vāhana*. The locks of hair are dishevelled and erect. The *Śāradātilakatantra* divides his images into *sātvika*, *rājasika* and *tāmasika*.[140] Each of them are two or four, six and eight armed respectively.[141] Many of the specimens found in the temple cars belong to the four armed type. There are two specimens (Nos. 749 and 752) with ten arms. The latter is endowed with five faces. The *Śilpasāra* calls him Pañcavaktra-Bhairava.[142] A rare piece (No. 746) depicts Bhairava with four arms bearing snake, skull,

135. *Śritatvanidhi* I,3.53. Bhagawant Sahai, *Iconography of Minor Hindu and Buddhist Deities*, pp. 119-20. See also Raju Kalidos, "Are there Criminal Gods in the Hindu Pantheon : A case Study of the *Kāla*-Bhairava image Paiṭhan," *Journal of Asian Studies*(in press).

136. K. N. Radha Krishna, *Tirumaliruñjolaimalai Sthalapurāṇam*, p. 172.

137. *Śritatvanidhi*, Pt. I, 3. 131.

138. H. Krishna Sastri, *op. cit.*, p. 161.

139. *Sarasvatiyacitrakarmaśastra* ch. 33, v. 5.

140. Bhagawant Sahai, *op. cit.*, pp. 120-1.

141. *Sarasvatiyacitrakarmaśāstra*, ch. 32, vv. 3-4.

142. H. Krishna Sastri, *op. cit.*, p. 151.

trident and drum.[143] The dog stands behind with its head in Bhairava's left side.[144] Two of his *saktis* (consorts) stand on either side.[145] They are two armed and have *jvala* behind their heads.

1.21. *Virabhadra* :

Śiva manifested as Virabhadra to extirpate the proud Dakṣa who was chief among the Prajāpatis (Progenitors of human race). The latter had developed an interminable enmity with Śiva who had married Dakṣa's own daughter, Śasi, without his permission. With a view to insult Śiva, Dakṣa conducted a sacrifice for which the former was not invited even though honours were due to him. Śasi had a quarrel with her father and committed suicide. The enraged Śiva created Virabhadra from out of his own hair to kill Dakṣa. He had "a thousand heads, a thousand eyes, a thousand feet; wielding a thousand clubs, a thousand shafts, holding the shell, the discus, the mace, and bearing a blazing bow and battle axe."[146] This Virabhadra is a popular cult hero in Tamiḻaham and elsewhere. The Kuṟumbas of the Nilgiris adore him.[147] In iconography also Virabhadra's exploits are popular. A good many number of specimens on the subject are found in the temple cars. (2.2%, 19/86).

The *Śilpasaṅgraha* enjoins that his images are either seated or standing or walking. Such of them are known as Yogavīra, Bhogavīra and Vīravīra respectively.[148] He has either four or eight hands. In the

143. Instead of snake, the noose must be found. But in the eight armed type of the same god, the snake finds a place according to the *Rūpamaṇḍana* (Bhagawant Sahai, *op cit.*, p.120).

144. Usually its head is in the right side.

145 Their names are Tatrika and Gaurika (*Sarasvatīyacitrakarmaśāstra*, ch. 32,v.19).

146. H.H. Wilson (tr.), *Viṣṇu Purāṇam*, vol. I, pp. 128–32.

147. Gustav Oppert, *The Original Inhabitants of India* pp. 237-9.

148. H. Krishna Sastri, *op cit.*, p. 159.

four armed type, he is expected to bear the antelope, battle axe, *varada mudrā* and *abhaya mudrā*.[149] The *Pāñcarātrāgama* states that the four hands carry the club, bow, arrow and sword.[150] He also wears a *muṇḍamālā*. He is accompanied by Bhadrakāḷi, his spouse. The goat headed Dakṣa stands to his right.[151]

Most specimens from the temple cars depict Virabhadra with eight arms. A rare piece (No. 770) belongs to the four armed type. He holds a dagger with the front right hand and is found cutting the head of Dakṣa who is also armed with a sword and shield. Both are standing. Two other specimens (No. 755 and 756) of the same type depict Vīrabhadra with eight hands. He holds the tuft of Dakṣa with a left hand, points a trident at his chest or lifts a sword to cut his head. He is in a walking pose with the right leg in advance The toe of this leg is stamped on the right toe of Dakṣa, so as not to allow him flee. Vīrabhadra is found wearing a *kriṭa makuṭa, pitāmbara* and *skandhamālā*. In a number of specimens. (No. 766, 767, 771 and 772) Virabhadra stands on the body of Dakṣa with the legs slightly widened as in *caturatāṇḍava* pose. He holds a long trident in the front two hands with its head placed on Dakṣa.

1. 22. *Caṇḍikēśvara* :

Caṇḍikēśvara was a *nāyaṉār* of the pre-Appar period.[152] His devotion to Śiva was so blind that he did not even hesitate to mutilate his own father who was an obstacle in his services to Śiva,

149. *Śilparatna*, ch. 22. p. 123. This type of image is usually associated with the Sapta Mātṛkas.

150. H. Krishna Sastri, *op. cit.*, p. 155. The *Śrītatvanidhi* (Pt. I,3.55) endorses the same.

151. Dakṣa was reborn again by the grace of Śiva as a goat headed being.

152. K. Nambi Arooram, *Glimpses of Tamil Culture based on Periya Purāṇam*, p. 34.

It was on that occasion that Śiva conferred his blessings on Caṇḍikēśvara according to the *Periya Purāṇam* (20 *Candēśanāṇanār purāyam*). In course of time he was deified and given a high position in the Hindu pantheon as one among the *paṅcamūrtis*. He is considered to be the manager of Śiva temples. In the temple cars it is a rare theme (.5%.4/861).

His images are either standing or sitting. He has a pair of arms and three eyes. If seated, he is in *sukhāsana*[153]. His hands are folded in *aṅjali hasta*, holding a chisel in the left armpit. In two specimens (Nos 774 and 775), he is seated in *sukhāsana* on a lotus [154] In one (No.776) he is standing and in another (No. 77) seated in *uṭkuṭikāsana* pose. In all of them he is two armed. The images are found bearing the chisel (Nos 774 and 775). The image in *uṭkuṭikāsana* bears a chisel in the right hand while the left is placed on the knee of the raised left leg.

1.23. *Purāṇic Episodes* :

1.23.1. *Tiruttoṇḍar Purāṇam* : *Kaṇṇappa*

The *Tiruttoṇḍar Purāṇam* (also known as *Periya Purāṇam*) of Cēkkiḻār is a compilation of the meritorious deeds of more than sixty four.[155] Śaivite savants. Among them Kaṇṇappa (one who gave the eye), originally called Tiṇṇaṉār, hailed from a *Vēḍar* (hunter) family from Toṇḍaimaṇḍalam. He was uncivilised and adored Him in his own rustic way. He took the water for the Lord's bath in his own mouth

153. It can also be *u ku ikāsana* (T.A. Gopinatha Rao, *op. cit.*, II, Pt. II, p. 466).

154. The plated image bears a close parallel to one of the type found in the *Dumārleṇa* at Ellora, identified by scholars with Lakulīśa. It is likely to be *Caṇḍikēśvara*. This is analysed in my paper on "Tamil Interaction with Ellora", *Ellora Caves Architecture and Sculpture* eds. Ratan Parimoo *et.al* (Delhi *1988*).

155 The *tiruttoṇḍars* (holy servants) are considered to be sixty four in number but the *purāṇam* records seventy two of them,

and brought flowers as put on his head. He brought the chips of animals, fried them, tasted them in his mouth, selected the best and oblated them to the Lord. Civakōcariyār, priest of the shrine was much annoyed at the desecrations done by a brute in the sanctuary. Śiva advised the priest to find out the truth by hiding himself behind a tree. When Tiṇṇaṉār came to offer *pūja*, he found the Liṅga's eye bleeding. He was much worried as to how to stop it. Suddenly, he realised that "flesh for flesh" is the best medicine. So, he plucked his own eye and stuck it on the bleeding spot. Instantly the bleeding ceased. Within a short time the other eye started bleeding. Having known the panacea, Kaṇṇappa put his toe on the Liṅga for identification and tried to pluck the other eye. Instantly Śiva appeared to redeem Kaṇṇappa. The scene of of the redumption of Kaṇṇappa is a popular one in the temple cars (5%,45/861).

Most specimens depict Kaṇṇappa with his toe placed on the Liṅga.[156] He is portrayed as a half nude hunter holding the bow and arrow (Fig.57). He wears leather slippers. In most specimens Kaṇṇappa is found facing the Liṅga. In rare cases (Nos. 782 and 787) he turns back. Śiva emerges from the Liṅga, as in Kālāri panels, to save Kaṇṇappa in a rare piece (No. 815). In another (No. 808) Śiva appears as Umāsahita.

1.23.2. *Sthalapurāṇams* :

1.23.2.1. *Tiruviḷaiyāḍal Purāṇam* :

The *Tiruvḷaiyāḍal Purāṇam* (in Sanskrit *Hālāsyamāhātmya*) is a compilation of the sixty four *tiruviḷaiyāḍal* (sacred sports) of Śiva

156. The *Śrītatvanidhi* (Pt. III, 7.44.14) notes him as a hunter with hands folded in *añjali hasta* and holding bow and arrow. He wears slippers and has untrimmed hair.

in and around the city of Madurai. Events relating to this *purāṇam* are found portrayed in the temple cars (3.5%, 30/861). The theme is popular in the Pāṇḍimaṇḍalam region since the *purāṇam* had its origin in the Pāṇḍya country. In most of the cars the third tier in all sides is reserved for this theme.

Malayadvaja, the Pāṇḍya king, had no progeny. He conducted a grand *putra-kāmeṣṭi yajña* (sacrifce demanding children). A baby emerged from the *yaga kuṇḍa* (sacrificial pit) whom the Pāṇḍya king adopted. She was named Taṭātakai. She was considered to be an incarnation of Mīnākṣi, the Pāṇḍyaṉ tutelary goddess.[157] A panel (No. 823) depicts the birth of Mīnākṣi from fire Two *ṛṣis* are found conducting the sacrifice Taṭātakai holds a flower in the right hand while she holds the left hand in *gaja hasta*. After the demise of Malayadvaja, Tataṭākai was crowned the queen. Soon after accession, she undertook an expedition to conquer territories. Her forces marched against the abode of Śiva also. There, she met Śiva and fell in love with him. Both of them were married[158] There are some panels (No. 824) depicting Taṭātakai as mounted on a chariot and armed with a bow and arrow. The car in which she travels is fashioned like the temple car which exhibits the influence of Tripurāntaka panels. Another sport relates to the consumption of the enormous quantity of food prepared for the marriage feast.[159] As much of it remained unused, Śiva summoned the gluttonous Kuṇḍōdara to eat them all[160] In a number of panels (Nos. 825 to 832) he is depicted as a short and stout dwar either swallowing balls of cooked rice or drinking the waters of river, Vaigai. (Fig.58).

157. *Tiruvilaiyāṭal Purāṇam* of Paraṅjōti, 1:4.

158. *Ibid.*, 1:5.

159. *Ibid*, 1.7.

160. *Ibid.*, 1:6.

Once Śiva came to Kūḍal (Madurai), disguised as a *siddha* and had a confrontation with Abhiṣeka Pāṇḍya, the great-grandson of Malayadvaja. The *siddha* who boasted of miraculous powers was ordered to feed a stone elephant which he successfully accomplished.[161] Some specimens (Nos. 833, 834 and 835) depict the *siddha* with a bunch of sugarcane to feed the stone elephant. During the reign of Vikrama Pāṇḍya the heretical Jains sent a gigantic elephant to destroy Madurai. Śiva in the guise of a hunter slayed the elephant with the Nṛsiṁha arrow.[162] There are some specimens (Nos. 836 and 837) depicting the Lord as a hunter holding the elephant. Again, Śiva who did the *ānandatāṇḍavam* in the Veḷḷiambalam to please Patañjali and Vyāgrapāda,[163] gave the *mārukāltāṇḍava* performance when requested by Rājaśēkhara Pāṇḍya.[164] On another occasion, during the reign of Anantaguṇa Pāṇḍya, the cunning Jains sent a venomous cobra to destroy Madurai. Śiva slayed the snake and saved the city from the evil effects of the venom emitted by it. In some specimens (Nos. 838 and 839) Śiva is portrayed as an archer slaying the cobra. An arrow sent by him hits at the hood of the cobra. Rājarāja Pāṇḍya during a hunting expedition killed a pig couple The pig couple had twelve swains on whom Lord Śiva took pity and assumed the form of a sow to feed them.[165] Many panels (Nos. 840 to 844) depicting the suckling of swains are available from the temple cars. In two (Nos. 841 and 842) Śiva is suckling the swains in the zoomorphic form of a sow. In one (No. 842) Rājarāja Pāṇḍya is also found. He is shooting the pig couple. In other works (Nos. 840 and 844) Śiva is presented in theriomorphic form with a sow head. In one (No.840) the sow faced Śiva is seated in *sukhāsana*. His snout is slightly turned to the right.

161. *Ibid*, 2.21.
162. *Ibid*., 2:22.
163. *Ibid*:, 1:6.
164. *supra*., n 24.
165. *Tiruvilaiyāḍal Purāṇam*, 2.25.

He has four arms. While the back hands hold the antelope and chisel, the front hands are arranged in a semi-circular form, embracing the swains and feeding them. Śiva wears a *kriṭa makuṭa and pītāmbara* (Fig. 51).[166] Giving salvation to the pious crane is another sport which finds a classic expression in a rare specimen (No. 845).[167]

Devī was born once as a fisher-woman. Śiva came in the guise of a fisher-man to take her hands.[168] In some panels (Nos. 846 and 847 Śiva is depicted as a half nude fisher-man wearing only a loin cloth and the *sembaḍava* (fisher-man) cap. He is holding the net which contains the shark. In the same panel Śiva takes his prize (the hand of the fisher-woman) for having trapped the trouble-some shark. Śiva taking *piṭṭu* (boiled flour) from an old woman is another important sport.[169] Once the river, Vaigai, threatened Madurai with floods. The royal decree demanded one man from each house to raise the banks of the river. An old cake-seller-woman had no sons. So, Śiva himself came as a bondsman to do her work. The old woman provided him with enough *piṭṭu* for his labour. He took the cakes and slept soundly. The king who found it, took a cane and gave him a slash. Than, he took a handful of mud and threw it at the banks. The floods subsided and Madurai was saved. A number of panels depicting the event are found. In one (No. 849) Śiva is taking *piṭṭu* from the old woman, while in another (No. 848) Śiva is in sound sleep and the infuriated Pāṇḍya beats him with a cane. Another famous sport is connected with the execution of the Jains who staged a cunning war with

166. It is interesting to note that a stone image of the same description is found in Kalyāṇamaṇḍapa of the Subrahmaṇyasvāmi Temple at Tiruppaṟaṅkuṉṟam. The only contrast is that it is standing with the snout facing straight.

167. *Tiruvilaiyāṭal Puryāṇam*, 2.48.

168. *Ibid.*, 3.57.

169. *Ibid.*, 3.61.

Tiruñāṇacambandar.[170] Some specimens (Nos. 850 to 852) related to this event are also found.

1.23.2.2. *Miscellaneous Sthalapurāṇams*[171]

According to the *sthalapurāṇam* of the Liṅgeśvara Temple at Avināshi, the child of a pious Śaivite was swallowed by a crocodile. The child was rescued by Tiruñāṇacambandar, when he visited the place years later. A beautiful panel (No. 853) depicting the event is found of the Śvāmi *tēr* of the temple. The panel depicts the boy as coming out of the reptile's mouth. He holds the hands in *aṅjali hasta*.

A remarkable panel (No. 854) from Koḍumuḍi relates to the legend connected with the birth of Kāvēri from the *kamaṇḍalū* (water vessel) of Agastya The panel depicts Agastya as seated in *uṭkuṭikāsana* with the buttocks lifted little above the ground. He is in the act of answering the call of nature. A crow is seated on the rim of the *kamaṇḍalū* from which the water pours down and enlarges into a stream in its course Gaṇapati is found standing below a tree at the top of the hill. In another panel Agastya is doing *puṣpāñjali* (worship with flower) to the Liṅga with the right hand in *ñāna mudrā*.[172] He holds the head of the Liṅga while a major portion of its body has gone submerged into the earth.[173]

170. *Ibid.*, 3.63.

171. Under this section the panels depicting the legends connected with Avināshi, Koḍumuḍi and Tiruvārūr are included.

172. While doing *puṣpāñjali*, the hand should be in *kūrma mudrā* (Heinrich Zimmer, *The Art of Indian Asia*, Vol. II, p. 319).

173. According to the *sthalapurāṇam*, the Liṅga tried to draw its body into the *pātālalōka* (netherlands) whose head Agastya held tightly and retained above the earth. Pleased at his devotion, the Lord presented a *darśan* to him in his Kalyāṇasundara form (P. Sokkalinga Aiyaed., *Koḍumuḍi Arulmigu Makuṭēśvarar Viranārāyaṇa Perumāl Tirukkoyil Kumbhābhiṣeka Malar*, pp.26-9).

A noteworthy panel (No. 856) from Tiruvārur depicts the legend of Maṉunīticōḷa.[174] His son, Vīdivitaṅkaṉ, is found riding a chariot into the wheels of which a calf is crushed. The chariot is of the *goraṭha* type but fitted with solid wheels. It is reined with two horses. The grief-stricken mother cow rings the Bell of Justice. The minister holds a dagger in his hand and is in the act of cutting his own throat. A fourth motif in the same panel depicts the Cōḷa king himself seated on the chariot and driving it over his own son (Figs. 89-90).

1. 24. *Rare forms* :[175]

A specimen (No. 857) from Sīrkāḻi depicts the Kalyāṇasundara form of Śiva.[176] In another panel (No. 858) Gaṅgādhara is depicted with Ammaṉ touching the chin of Śiva. Two other panels (Nos. 859 and 860) are closely akin to Somāskanda forms with Śiva and Ammaṉ seated in *sukhāsana*. Instead of the image of Skanda, Gaṇpati is found. In one among them (No. 859) Ammaṉ alone is seated in *mahārājalīlāsana*. Gaṇapati in both is a baby seated on the left thigh of Śiva. He is four armed (No. 859). The back hands bear the antelope and chisel. The front right is in *abhaya mudrā*. The front left seems to be embracing Gaṇapati. In a piece (No. 860) Śiva is depicted with two hands. The right hand in *abhaya mudrā* is turned towards Gaṇapati. Both the panels are flanked on the left side by a panel each of Somāskanda. Aother remarkable piece portrays Śiva as seated in *mahārājalīlāsana* (No. 861). The left leg is placed ia *uṭkuṭika* pose

174. A legendary Cōḷa king who killed his own son to establish justice. For details see my article "Stone Cars and *Rathamaṇḍapas*," *East and West*, Rome, Vol. 34:1-3

175. In this and subsequent sections, the phrase 'rare forms' is used to denote some iconographical specimens rarely found in temple cars.

176. A Marāṭha king of Thañjāvūr (Sarafōji?) is present among the audience. The attire of the king is in typical Marāṭha fashion with a long gown and turban.

and tied to the body with a *yōgapaṭṭa*. The front left hand rests on its knee. The front right is in *abhaya mudrā*. The back leg rests on the body of the demon lying below. His head is turned towards the left. He is found holding a cobra.

Śiva was the God of Destruction and so most of the iconographical forms associated with Him are symbolic of the *saṁhāra* concept. The Gajasaṁhāramūrti, Kālasaṁhāramūrti, Tripurasaṁhāramūrti, Śarabhamūrti, Aghoramūrti, Bhairava and Vīrabhadra forms prove that the manifest purpose behind their creation was the idea of destruction. This is only one side of the personality of Śiva To begin with Śiva was a god of wisdom and so presented as a *yogi* in the seals of the Indus Valley Civilization.[177] He represented fertility in his phallic form, a work in sublime abstraction. Later iconographical forms like Dakṣiṇāmūrti and the Mukha-Liṅga probably had their roots in the Indus culture. Some of the romantic forms of Śiva like Gaṅgādhara also point out his fertility nature. The Ardhanārīśvara form suggests the fusion of the male and female principles for creative purposes. It could as well be a product of the interaction between the protagonists of Śiva and Śakti cults The *ūrdhvatāṇḍava* theme represents the stage of conflict where Śiva and Kāḷi are engaged in a deadly contest to establish their supremacy. The conflict seems to have ended in reconciliation through the Ardhanāri form in which equality of the male and female principles is established.

The fact that sectarian rivalry was responsible for the creation of some iconographical concepts is proved by the 'manifestations' of Śiva like the Liṅgodbhava, Ekapādamūrti, Kaṅkāḷamūrti, Kalyāṇasundaramūrti, Viṣṇuvānugrahamūrti and Śarabhamūrti. Forms like Liṅgodbhava,

177. For a critical study see *S.* Sukendar, Educational values of Medieval Sculpture (M. Phil. thesis, Madurai University), 1988.

Ekapāda, Śarabha and the *saṁhāra* forms relating to the annihilation of the *avatāras* of *Matsya*, *Kūrma Varāha*, and Nṛsiṁha indicate that the Śaivites created these to subordinate Viṣṇu to Śiva. Kaṅkāḷamūrti is said to carry the mortal remains of Viṣṇu's Trivikrama *avatāra*. Kalyāṇasundara, Viṣṇuvānugrahamūrti and Liṅgodbhava forms present Viṣṇu as a subordinate to Śiva. These forms not only proclaim the superiority of Śiva but also denigrade the place of Viṣṇu in Hindu mythology who commands an equal status with Śiva. All these prove that sectarian rivalry was responsible for the creation of certain iconographical forms. Thus it served the purpose of the multiplication of the art of iconography, indicating side by side the cold war that went on between the two great sects of Hinduism.

Apart from the iconographical forms outlined in the *śilpaśāstras* a number of new forms depicting Purāṇic events are found in the cars temples. Kaṇṇappa donating his eyes to Liṅga and Tirugñāṉacambandar redeeming the child, swallowed by a crocodile, are some of the events narrated in the *Periya Purāṇam*. In the Pāṇḍya country the events of the *Tiruviḷaiyāḍal Purāṇam* are very popular. Thus folk stories and purāṇic events provided an the incentive for development of iconography In depicting these forms, for which no iconographical rules are prescribed, the artists have employed their imagination. Thus the temple cars were an arena of innovation in iconography. Some of the masterpieces of such imagination are found in the panels illustrating Śiva as sow, feeding the swains, and the Bhuja Liṅga, blessing Caṇḍeśa.

Impacts of other religious sects also have had their part in the development of Śiva iconography in the temple cars. The arrangement of heads in tier pattern (as in Mahāsadāśiva and Sadāśiva) was inspired by Tantric Buddhist iconography. Similarly the presentation of Nandi in in human form, carrying Śiva and Umā with outstretched hands,

exhibits the visible influence of Garuḍa Nārāyaṇa form of Vaiṣṇava iconography. Jain impact is found in certain themes relating to the impaling of Jain ascetics and the epoch-making victory of Śiva over the snake giant, sent by the Jains to destroy Madurai. Bhikṣāṭana, Kaṅkāḷamūrti and Bhairava forms which are nude to the core might also have been inspired by Jains iconography.

1.25. *GAṆAPATI*

1.25.1. *General Forms* :[178]

Gaṇapati is called so because he is the *pati* (chief) among the Śiva *gaṇas* (attendant gods). He is also called Vigneśvara, Viṇāyaka and Piḷḷaiyār. *Purāṇic* accounts make him the son of Śiva and Pārvati. In all iconographical specimens he is depicted in theriomorphic form with an elephantine countenance and so called Gajānana. One of his tusks is half broken and so called Ekadanta (the one tusked). The cult of Gaṇeśa is an antique one. Aśoka's (3rd century B.C.) daughter is said to have built a temple for Gaṇapati in Nepal.[179] The cult was popular in Tamiḷaham since the 7th century A.D. In the temple cars Gaṇapati is a universal theme. Considered to be Vigneśvara (God of obstacles), he is represented in all types of cars, irrespective of their sectarian lineage.[180]

The images of Gaṇapati are represented in three forms such as standing, seated and dancing. The elephantine head and corpulent belly are

178. Under this section some of the oft repeated forms of Gaṇapati such as Maha Gaṇapati, Vira Gaṇapati and some rare forms such as Pañcamukha Gaṇapati and Gaṇēśāni are included.

179. K.N. Radha Krishnan, *op. cit.*, pp.169-70.

180. The specimens (3.8%, 107/2795) listed in the Gaṇapati section (*1.25*) of the catalogue are only selected ones. In Viṣṇu cars Gaṇapati's Vaiṣṇava counterpart Viṣvaksena is popular (see Section 3.*10* in Appendix IX).

characteristic of Gaṇapati. His proboscis is usually turned to the left.[181] Adorned with all kinds of ornaments like *hāra, keyūra, kaṭisūtra, yajñōpavita* and *lalāṭa paṭṭa*, he wears the *kriṭa makuṭa* or *karaṇḍa makuṭa* too.[182]

The most popular form of Gaṇapati in the temple cars is the one seated on rat (Nos. 862, 864. 865, 866, 868, 870 to 873, 876, to 880, 882. 883, 385 to 888). He is four handed or five if the proboscis could also be included among hands The hands usually hold the noose, elephant-goad, a broken tusk and mango. This form is known as Vijaya- Gaṇapati and Sṛṣṭi Gaṇapati.[183]

Mahā-Gaṇapati (Nos. 867, 881 and 889) is twelve handed.[184] The hands bear a pomegranate, mace, a sugarcane bow, a shining trident, disc, blue lily, a bunch of paddy crop, a broken tusk and jewelled vessel.[185] He is found seated on a rat in one specimen (No.881) and on a *simhāsana* in another (No. 867). The objects held in hands are not clear in the specimens under consideration.

The specimens in general depict Gaṇapati in the seated or standing or dancing forms. In some (Nos. 884 and 887), he is in walking pose. They seem to present Gaṇapati in belligerent attitude. In one (No.887). he holds a sword and shield. A rare specimen

181. In rare cases, it is turned towards the right and so called Valampuri-Viṇāyaka (K N.Radha Krishna, *op.cit.*, pp. 169-71).

182. *Sarasvatīyacitrakrmaśāstra*, ch. 37, vv. 58-62.

183. *Śrītatvanidhi*, Pt.I, 3 83 and 3.92. Vijaya-Gaṇapati and Sṛṣṭi-Gaṇapati are expected to be red in colour. The sharp distinction between the two is not pointed out in the text cited.

184. According to the *Śilparatna* (ch, 25, vv. 35-51), he has only ten hands. The ten handed type is called Vigna-Gaṇapati by the *Śrītatvanidhi* (Pt, I, 3.78).

185. *Śrītatvanidhi*, Pt. I, 3.82.

(No.875) of Pañcamukha-Gaṇapati[186] form depicts him with five elephant faces of which the middle one alone has a long proboscis. He has only four hands. The front two hold a lotus in the right and eatables in the left. Thē proboscis is turned left wise, touching the eatables. In another rare specimen (No 885) Gaṇapati has an elephant head, human female torso and leonine body below hip. It seems to combine the features of Gaṇeśāni[187] and siṁha-Gaṇapati.[188] The image is found in walking pose. It bears a shield in the left hand. The right is broken and possibly had a sword. The face is turned side-wise exhibiting the winnow-like ear. The mouth is wide agape. The tail is erect. The image is adorned with ornaments and a *kriṭa makuṭa*. A very striking feature of this specimen is the absence of a big belly. Being a female figure, it has a narrow hip and concave belly.

Few specimens (No. 863) depict Gaṇapati as being blessed by Śiva in which Gaṇapati is seated while Śiva stands to his left and leans forward slightly, placing both the front hands in blessing attitude above Gaṇapati's head, The panels seem to present a type of Vigneśvaraprasannamūrti[189] or Vigneśvarānugrahamūrti but the identification is not clear.

1. 25 2. *Nṛtta Gaṇapati*

Nṛtta Gaṇapati (Dancing Gaṇapati) or Āḍum Piḷḷaiyār is noted in the inscriptions of Rājarāja I (c. A.D. 985–1014) as Ālayāṭṭi Piḷḷaiyār

186. The five faced Heraṁba-Gaṇapati if represented without his lion vehicle is known as Pañcamukha-Gaṇapati (H. Krishna Sastri, *op. cit.*, p. 176).

187. Gaṇeśāni (she-Gaṇapati) is a very rare theme. It does not form part of the various types of Gaṇapati noted in the *śilpaśāstras*. A specimen in stone is found in the Sthāṇumalaya Perumāl Tample at Suchindram (K. K. Pillai, *op. cit.*, Pl. 19).

188. Siṁha-Gaṇapati has a lion face with proboscis (*Śritatvanidhi*, Pt. I, 3. 98). In the specimen under consideration the body below hip alone is leonine.

189. *Śritatvanidhi*, Pt I, 3. 63.

and Parivārayāyaṭṭu Piḷḷaiyār.[190] Within the group of Gaṇapati images, Nṛtta-Gaṇapati is a popular theme (18.7%, 20/107).

Nṛtta-Gaṇapati is expected to be eight handed, bearing the noose, elephant-goad, cakes, an axe called *kuddāra*, tusk, a quoit called *valaya* and a ring called *aṅguliya*. One hand displays dance poses.[191] The left leg is slightly bent, resting on the *padmāsana*. The right leg is bent in *kuñcita* pose.

In iconographical presentation, Nṛtta-Gaṇapati is mostly four armed (Fig. 68) A notable specimen (No. 909) depicts Nṛtta-Gaṇapati in his ideal form. He is four armed and bears the noose, *gaja hasta*, *kaṭaka mudrā* and elephant-goad. He wears a *pītāmbara*, the folds of which hang beautifully in between the legs. In another remarkable piece (No. 902), Gaṇapati raises the back left hand beautifully in between the legs. In another remarkable piece (No. 902), Gaṇapati raises the back left hand just above head An unidentifiable object is found hanging from it. The front left hand holds eatables upon which the proboscis is placed. The objects held in right hands are not clear. On either sides two devotees are found standing In another piece (No. 899), *chauri*-bearers stand on either side. In a rare work (No 892), Nṛtta-Gaṇapati seems to be five faced. He is lifting the left leg, instead of the right, upon the thigh of which his spouse is seated. He wears the *pītāmbara* and *kriṭa makuṭa*.

1.25.3. *Śakti Gaṇapati* :

Śakti-Gaṇapati (Gaṇapati with spouse) in its broad sense includes a number of forms such as Lakṣmī-Gaṇapati, Ucchiṣṭa Gaṇapati,

190. H. Krishna Sastri, *op. cit.*, p. 176.

191. T.A. Gopinatha Rao, *op. cit.*, I, Pt. I, p. 69. The *Śrītatvanidhi* (Pt. I, 3. 84) notes contd.

Mahā-Gaṇapati, Ūrdhva-Gaṇapati, and Piṅgala-Gaṇapati.[192] According to the *Śāradātilaka* and *Merutantra*, it is one among the ten principal forms of Gaṇapati, who has four hands: bearing the elephant-goad, noose, tusk and *vijora* (citrus) fruit.[193] Śakti-Gaṇapati is a popular figue in the temple cars (26%, 28/107).

A notable panel (No. 911) depicts Lakṣmī-Gaṇapati, Heraṁba-Gaṇapati and Śakti-Gaṇapati in a single row. Among them Lakṣmi-Gaṇapati is an eight handed figure. This type of Lakṣmi-Gaṇapati bears the following in the eight hands: parrot, pomegranate, jewelled vessel, elephant-goad, noose, *kalpalata* (a branch of the wish-fulfilling *kalpavṛkṣa* tree), a shining sword and a blue lily.[194] In the specimen under consideration, Gaṇapati is seated in *sukhāsana*. Lakṣmī is seated on his left thigh. One left hand is found embracing her. She holds a lotus in the right hand while the left is rested on Gaṇapati's thigh. Śakti-Gaṇapati in the same panel is four handed. One left hand is embracing Siddhi. Another remarkable piece (No.928) of Lakṣmi-Gaṇapati depicts him as seated on rat Gaṇapati is four armed. The front left hand holds eatables, upon which the proboscis is placed. The front right hand is in *kaṭaka hasta* The back left hand holds a conch. He wears a *krīṭa makuṭa* and *skandhamālā*. His *Devīs* are seated on either side in separate cushions. Two attendants are standing on either side of the rat. The attendants in the left side lifts his hand above upon which the right leg of *Devi* rests. The other

only six objects excluding *valaya* and *aṅguliya* but includes *apūpam* (a sweet cake) in that place.

192. T.A Gopinatha Rao, *op. cit.*, I, Pt. I, p. 53. Other forms such as Sittita Gaṇapati, Heraṁba Gaṇapati, Vara-Gaṇapati, Uttāṇḍa-Gaṇapati and Saṅkastaharaka-Gaṇapati who are also associated with *Devīs* can also be brought under this section.

193. B.C. Bhattacharya, *Indian Images of Brahmanic Iconography*, p. 25.

194. *Śrītatvanidhi*, Pt. I, 3.81.

attendant holds a vessel in his two arms. The two *Devīs* hold a lotus in one hand while the other is suspended in *gaja hasta*.

1.25.4. *Heraṁba Gaṇapati* :

Heraṁba-Gaṇapati is the one seated on lion vehicle. It is a rare theme (8.4%, 9/107) when compared with other forms of Gaṇapati. Heraṁba-Gaṇapati has five faces, three eyes and ten hands. In the hands he bears the *abhaya mudrā*, *varada mudrā* noose, tusk, rosary, elephant-goad, axe, *mudgara*, *motaha* (mango) and a fruit.[195] According to another version, he holds the *abhaya mudrā*, *varada mudrā*, a vessel containing sweet cakes called *koḻukkaṭṭai*, tusk, *kamaṇḍalū*, rosary, chisel, a pestle called *ulakkai*, noose and elephant-goad.[196]

Two specimens (Nos. 943 and 945) depict Heraṁba-Gaṇapati with five heads of which four faces are facing the four cardinal directions and one is above, as noted in the *Mudgala-purāṇam*.[197] In one specimen(No.945) the front two hands are in *varada mudrā* and *kaṭaka mudrā* while the objects held in the other eight hands are not clear. He is seated on a decorated carpet laid on the standing lion A garland hangs from above the *kriṭa makuṭa* placed on the top head down to the feet below. In this piece Heraṁba has no spouse. A parasol-bearer is found standing on the head of the lion, holding the umbrella above Heraṁba's head. In two other pieces (Nos 939 and 940) he is found seated with *Devīs* on his thighs In one (No. 940) the *Devīs* hold each a *cāmara* (fan) in one hand in the waving posture. The front two hands of Heraṁba are in *varada* and *abhaya mudrās*. The proboscis is inclined towards the right in the *valampuri* attitude. In another specimen (No. 946) Heraṁba's

195. *Ibid.*, Pt I, 3.80.

196. *Śilparatna*, ch. 25, vv. 58-60.

197. H Krishna Sastri, *op. cit.*, p. 173.

spouse is found standing on his left thigh. Her height is the same aş that of the seated Heraṁba. She holds a lotus in the right hand while the left is suspended below. An attendant is found standing on the head of lion but the figure is not legible.

1. 25.5 *Ucchiṣṭa-Gaṇapati* :

Ucchiṣṭa-Gaṇapati is an erotic theme. In this form, he is supposed to manipulate the *yoni* of his spouse. [198] The theme is fairly represented in the temple cars (20. 5%, 22/107).

Ucchiṣṭa Gaṇapati is seated on a *padmāsana*. His *Devī*, who according to the *Uttarakāmikāgama* is Vigneśvari, ıs seated on left thigh. Gaṇapati is four armed The *Kriyākramadyōti* states that his hands bear the lotus, pomegranate, *vīṇā*, a bunch of paddy crop and rosary. The *Mantramahārṇava* stases that he holds the arrow, bow, noose, elephant-goad, sugarcane and one touching *Devī*'s genitals. He has two tusks and bears the *abhaya mudrā, varada mudrā*, noose and elephant-goad in hands according to *Tantric* sources.[199]

In many specimens Ucchiṣṭa Gaṇapati along with his spouse, Vigneśvari, is seated upon his rat vehicle (Nos 950, 952, 958 and 960) or on *padmāsana* (Nos. 951, 599 and 966). In rare cases Ganapati is standing (Nos. 947 and 961). He is either eight handed (Nos. 950 951, 958, 960, 961, etc.) or four handed (Nos. 947, 952, 959, 966, etc.). Both the tusks are legibly shown and so Ucchiṣṭa Gaṇpati is *dvidanta* and not *ekadanta*. He wears the *pītāmbara* and *kriṭa makuṭa*. A snake girdle runs around the belly in most of the specimens. Vigneśvari is seated on Gaṇapati's left thigh. She is either nude or wearing garments. The mouth of Gaṇapati's proboscis is found affixed at his

198. *Śrītatvanidhi*. Pt, I, 3.77.
199. B.C. Bhattacharya, *op. cit.*, p. 25n.

lady's *yoni* if nude, or upon her lap if dressed.[200] In this attitude the infatuated Ganapati is making efforts for coitus Vigneśvari is two handed and bears a lotus in right hand while the left is suspended below In a peculiar piece (No. 947) Gaṇapati's proboscis is depicted in abnormal proportions as is usually done in the case of the male genital organ in some erotic sculptures. Attendants are found standing on either side in some panels (Nos. 951 and 960). In a panel (No. 951) two winged deities (*vidyādharas*)[201] are found on either sides. They are adorned with exuberant garments. Both are two handed with which they hold their genital organs, erect upto their shoulders. With one hand they hold its root and with the other hand hold the *liṅgāgram* (glans) which in curved manner are directed towards the Ucchiṣṭa-Ganapati image (Fig 71). This rare addition is perhaps introduced to point out the carnal thurst to which Gaṇapati is sublimated.

Historically the cult of Gaṇapati is a late concept (Pallava-Pāṇḍya) which has established its deep roots in Hindu mythology and iconography since its introduction in Tamiḻaham in the 7th centuty A.D. Being a later concept by origin the various iconographical forms connected with Him indicate the impacts of the older sects like Śaivism. Nṛtta Gaṇapati is a form which exhibits the influence of Naṭarāja or Kṛṣṇa dancing on Kāliya. Gaṇeśāni seems to have been inspired by the Ardhanārīśvara form of Śiva or Mohini form of Viṣṇu Śakti Gaṇapati, Hēraṁba-Gaṇapati and Ucchiṣṭa-Gaṇapati were perhaps inspired by the Umāsahita and Gaṅgādhara forms of Śiva. Gaṇapati is considered to be a bachelor but the association of Śakti with him indicates the influence of other sects. These idoms

200. A rare lithic specimen from the Nāgeśvaraswāmi Temple at Kumbhakōṇam depicts Vigneśvari as holding the genitals of Gaṇapati (T. A. Gopinatea Rao *op. cit.*, *I*, Pt. I, Pl. XI, Fig 2). No such specimen is found in the temple ¿cars.

201. They probably represent the gods of love whose presence in the Ucchiṣṭa Gaṇapati panel is deemed essential. (*Silparatna*, ch. 25, vv. 39-51).

are likely to have been influenced by Tantric Buddhist iconography.[202] The followers of Gaṇapati in their attempt to exalt Him to the position of a Supreme God seem to have provided Him with wives, justifying Gaṇapati's claim to be Mahā-Gaṇapati (Gaṇapati the Great).

1.26. *MURUGA*

Muruga, the second son of Śiva and Pārvati, is variously known as Subrahmaṇya, Ṣaṇmukha, Kārttikeya, Skanda, Devasenāpati, Śikhi-vāhana, Śaravanabhava, etc. The cult of Muruga was a well developed one ever since the *Caṅgam* period in Tamiḻaham. The iconography of Subrahmaṇya is daborated at length in the *Kumāratantra* and *Śrītatvanidhi*. In the temple cars Muruga is a very popular figure and events pertaining to the *Skanda Purāṇam* and other *Purāṇams* are well represented (4.4%, 123/2795). In the present work the multifarious raspects of Subrahmaṇya's iconography are brought under the following heads: Śikhi-vāhana, forms relating to *Purāṇic* events and miscellaneous forms.

1.26.1. *Śikhi-vāhana*:

Śikhi or *mayūra* (*mayil* in Tamil means peacock *vāhana* is a form in which Subrahmaṇya is seated on a peacock. The peacock was associated with Kārttikeya since the Gupta period as noted in Kāḻidāsa's *Raghuvaṁśa* (5th century A.D.).[201] As *Śikhivāhana*, Subrahmaṇya has one face, three eyes and four hands The hands bear the the *abhaya mudrā*, *varada mudrā*, *śakti* and *vajra*. His peacock vehicle is called *Indranīlaratha*.[204] The *Śrītatvanidhi* associates the other

202. Raju Kalidos, "Tantric Buddhist Interaction with the Development of Iconography in Tamil Nadu". *Tamil Civilization*, Vol. IV, Nos. 1-2, 1986,

203. B. S. Upadyaya, *India in Kālidāsa*, p. 239.

204. *Śrītatvanidhi*, Pt. I, 3.117.

forms of Muruga like Kārttikeya, Ṣaṇmukha and Deśika with the peacock. They are ten, twelve and six handed respectively.

A number of panels (Nos. 970, 971, 977, 987, 989, 998, 1001, 1011 etc.) depict the six headed and twelve armed Ṣaṇmukha or Ṣaṭānana or Āṟumukha. He bears the following objects in his hands: a lance called *śakti*, arrow, sword, disc, noose, *abhaya mudrā* (in right hands).[205] His consorts, Jaya (Devasena) and Vijaya (Vaḷḷi), stand to the left and right respectively. Certain specimens depict Ṣaṇmukha in agreement with the *śāstraic* injunctions. In rare cases (Nos 970 and 998) three faces alone are depicted while the hands are twelve. In a few sspecimen (Nos. 977 989 and 998) Jaya and Vijaya are present. They are either standing on either side of the peacock or seated on the bird alongwith Ṣaṇmukha In a piece (No. 996), Ṣaṇmukha is seated on the peacock in *sukhāsana* while his *Devīs* are seated on his thighs. They hold a lotus in one hand while the other is made to rest on Ṣaṇmukha's thigh. The peacock stands straight facing with its wings spread on both sides. It remarkably compares with the Gupta image from Muzaffarpur (now in the Patna Museum).[206] The expanded *puñcham* (plumage) is depicted like a *prabhāmaṇḍala* behind the panel.[207]

Another popular form of Śikhi-vāhana is Skandamūrti. He has four hands which bear the thunder-bolt, bow, arrow, and the lance.

205. *Ibid.* 3.110. The disc, noose, cock, bow, shield, conch and plough may be replaced by a flag, club, bow, thunder-bolt, lotus and *kaṭaka hasta* in their respective places (E.M. Kandaswami Sarma ed. *Kumāratantra*, p.21).

206. Upendra Thakur, "Kārttikeya in Literature, Art and Coins." *East and West*, 24: 3-4 (Sep. Dec. 1974), pp.297-310, Fig.2.

207. The *prabhāmaṇḍala* is spoken of only in connection with Skanda Sabrahmaṇya (*Śrītatvanidhi*, Pt. I, 3. 103). Two images of Kārttikeya with the plumage of peacock arranged in the *prabhāmaṇḍala* fashion (8th century A.D.) are found in the Bharat Kala Bhavan at Varanasi and the National Museum at New Delhi (Bhagawant Sahai, *op. cit.*, p. 110).

He is carved on the model of Tripurāntaka.[208] Vaḷḷi and Devasena stand on either sides A number of specimens (Nos. 975, 985, 988, 990, 991, 995 and 999) depict Skanda in Tripurāntaka pose.

Another form of *Śikhi-vāhana* is Kārttikeya. He has six faces and six hands, according to the *Kumāratantra*, and one face and ten hands, according to the *Śrītatvanidhi*.[209] A rare specimen (No. 1002) depicts Kārttikeya with five faces and ten hands. In another piece (No. 1012). Subrahmaṇya is seated on peacock with the left leg in *uṭkuṭika* pose. The leg is suspended below from behind the bird with the result the foot alone is visible.[210] The front right hand holds the lance vertically while the front left hand is placed on the knee of left leg. He is wearing his characteristic *ekāvali* necklace. In some panels (No. 994, etc) Subrahmaṇya is depicted as a two handed standing figure. The peacock waits for him. The right hand holds the lance as placed on earth. The other hand is held in *kaṭyāvalaṁbita* pose. In one specimen (No. 981) the peacock is found lying in front of the standing subrahmaṇya. In this form, he is known as Vēlāyudha (one who bears the *vēl* 'lance').[211]

1.2.6.2. *Purāṇic events* :

This is a very popular theme (56% 69/123) in the temple cars. It includes a number of forms of Muruga such as Śaravanabhava, Aruṇārūḍa-mūrti, Brahmaśāsta, Gurumūrti, Tārakāri, Krauñcabhedakamūrti, Vaḷḷi-kalyāṇasundra, Moṭṭayāṇḍi and some portraying purāṇic events

208. *Sarasvatīyacitrakarmaśāstra*, ch. 38, vv. 5-10. Skanda as described by *Śrītatvanidhi* (Pt. I, 3.103) is completely different. He is seated on a lotus. He has four hands bearing thunder-bolt, (*vajra*) *abhaya mudrā*, *varada mudrā* and cock. (*kukkuṭa*).

209. T. A. Gopinātha Rao, *op. cit.*, I, Pt. II. pp.436-7.

210. It comes closer to the Subrahmaṇya image in Cave I at Badami (R.S. Gupte, *Iconography of the Hindus Budhists and Jains*, Pl. XV, 83).

211. *Śrītatvanidhi*, Pt. I, 3. 118.

Kumārasambhava (birth of Kumāra) is a popular theme with poets and artists. A number of specimens (Nos. 1013 1014 and 1017) protray this event. In them six babies are found as laid on lotus beds in the Śaravaṇapoigai (Śaravaṇa's lake). These children were born from a spark of the fiery energy of Śiva. The six Kṛttikā girls. who were appointed as caretakers, are found nursing the babies. In a few other specimens (Nos 1015 and 1016) the six babies are found in the hands of Ammaṉ who unites them into one. In the united form Kārttik ya has six heads, twelve arms but a single body In this from he bears the spear. bell, flag, lotus, cock, noose, *daṇḍa* (staff), chisel. arrow and bow in the twelve hands. The *Śrītatvanidhi* pressents a modified version of the same form with one face and six arms.

Another from of Muruga represented in the temple cars is Aruṇāruḍamūrti (No. 1018 and 1019).[212] In this form Muruga is said to have subdued a fierce goat with the help of Vīrabāhu and made it his own *vāhana*. In one (No. 1019) Brahma is found performing a sacrifice He is bearded and wears a *jaṭāmakuṭa*. A dreadful goat with curvedhorns is emerging from the sacrificial pit. In the same panel Muruga is found riding on the goat after having overpowered it

Brahmaśāsta is a form of Muruga by which he is said to have punished the God of Creation, Brahma, for not knowing the meaning of *praṇava mantra*. Three specimens (Nos. 1020 to 1022) related to this episode are available. In one (No. 1020) the three faced Brahma stands folding the front two hands in *aṅjali hasta* in front of Muruga who has one face and four hands Muruga is a handsome lad is ripe in age The former Brahma while Brahmawith the folded palm of the left hand The objects held by Muruga in the two back hands are not clear

212. *Kumāratantra*, p. 20.

vessel and rosary.[213] Then, Brahma is found confined within the bar. The imprisoned Brahma is also three faced and four handed. In the back hands he bears the water vessel and rosary while the front hands are held easily. Both Brahma and Muruga are wearing *pitāmbaras* and *skandhamālās*. The former has a *jaṭāmakuṭa* while the latter wears a *kriṭamakuṭa* (Fig. 80).

A number of specimens (Nos. 1023 to 1036) depicting Subrahmaṇya as Gurumrūti (the teacher) are available. When Brahma was imprisoned, Śiva asked Muruga as to whether he knew the meaning of *praṇava*. When the answer came positively, Śiva took it from the mouth of Muruga by placing Himself as a student. Three specimens (Nos. 1029, 1034 and 1035) show Muruga in *vīrāsana*. He is two handed and holds the right hand in *ñāna mudrā* while the other is in *varada mudrā* or placed on the knee of the raised leg. Śiva stands before him with the front hands folded in *añjali bandha* or placing a front hand on his own lips in meek obedience as a student (Nos. 1034 and 1035; Fig. 73). In the back hands Śiva bears the antelope and chisel. Śiva is adorned with ornaments, a *pitāmbara* and *skandhamālā*. In a number of penels (Nos. 1030 to 1035) Gurumūrti is depicted as Moṭṭayāṇḍi (the shaven-headed mendicant). As Moṭṭayāṇḍi Muruga is said do have taken the beggar's bowl in his hands, renouncing wordly life. In this condition most specimens illustrate him nude and shaven-headed wearing only a garland of *kāsaya* beads. Curiously enough, a specimen of the Moṭṭayāṇḍi type (No. 1034), depicts him with the *skandhamālā*. In two other specimens, Gurumūrti appears as a child in the hands of Śiva (No. 1023) or a school boy (No 1025). In the latter specimen,s Gurumūrti is seated on a raised pedestal with the left leg in *uṭkuṭika* pose and the right hanging down. Rarely

213. T. A. Gopinatha Rao, *op. cit.*, I, Pt. II, p. 439.

Pārvati also stands along with Śiva. Śiva hold as long trident in the front left hand. Muruga turns his face towards the right ear of Śiva in whispering attitude

Subrahamaṇya is a war–like Godandso called Devasenāpati (Comander of God's forceś) The very aim of *Kumārasaṁbhava* was to beget a heroic son who was destined to defeat the demons. A number of panels depicting Mūruga's battles with *asuras* (demons) called Tāraka, Sūrapadma, Gajamukhāsura and Siṁhamukhāsura are forthcoming from temple cars (Nos. 1037 to 1044) (Fig 72). As slayer of Tāraka, Muruga is called Tārakāri. In this form he bears the cock, rosary, shield, *abhaya mudrā*, sword and spear in his six hands He is one faced and seated on an elephant.[214] As Krauñcabhedaka, Muruga is four armed, bearing the sugarcane bow *varada mudrā*, *abhaya mudrā* and the flower arrow He is seated on a peacock [215] In most specimens (Nos. 1037, 1040 and 1044) Devasenāpati is seated on a chariot. His chariots are either of the *goratha* type (Nos. 1040 and 1044) or *vairattēr* type (No 1037), all pulled by horses. In one specimen (No. 1040) the chariot of the dēmon is pulled by an elaphant. In his chariots Devasenāpati is found standing in *ālidhāsana*, bearing the arrow stringed to the bow. in a piece (No 1041), he is depicted as cleaving the Krauñca hill with the spear. In some specimens (Nos 1041, 1042 and1043) he is fighting with Gajamukhāsura (the elephant faced demon) and Siṁhamukhāsura (the lion faced demon).

Some of the panels deal with the romantic experiences of Muruga with Vaḷḷi, leading to their marriage. The theme is very popular in Tamil folk dramas. Vaḷḷi was the adopted daughter of a hunter chief, Nambhi. She is considered to be the daughter of a deer and a *ṛṣi*. A number of panels (Nos. 1045 to 1049) depict the episode con–

214. *Śrītatvanidhi* Pt. I, 3, 111. According to the *Kumāratantra*, he is twelve armd.
215. *Ibid.*, 3. 116. The *Kumāratantra* provides him six faces and eight arms.

nected with the birth of Vaḷḷi. In them either a *ṛṣi* is in sexual union with a deer or a deer cohabiting a girl. Two specimens (Nos. 1046 and 1047) depict the intercourse between a deer and a *ṛṣi*. The deer being very short, the *ṛṣi* stands contracting his body downwards so as to enable the sexual organs meet in union. In another piece (No. 1047) a lady stands like an animal placing her two hands on the ground. A male deer pounces upon her back in the rearing attitude and is trying coitns. In this motif the ṛṣi is represented by the deer. Other specimens depicting the union of deers (No. 1045) or a *ṛṣi* lying on a cot with an animal (deer ?) on his lap (No. 1048) are also available. The artist here suggests that both were human beings who had sexual relations with one or both of them transformed into the deer form.[216] Other panels portray the romantic intercourse between Vaḷḷi and Muruga In one (No. 1051) he takes the left hand of Vaḷḷi as a soothsayer to read palmistry. In another (No. 1050) he is in disguise as an old man and threatens Vaḷḷi to give her consent to marry while Gaṇapati, transformed into an elephant, is chasing her. After much romance of this kind, they get married In this form Muruga is known as Vaḷḷi-kalyāṇasundara[217] or Valliparinayamūrti. A few specimens (Nos. 1052 andf 1054) depict the matrimonial scene where Brahma and Viṣṇu are present doing the *agni cārya* and *kaṉṉikādāna* respectively.

A few other specimens depict Muruga (Nos. 1057 to 1059) as Sarvalokakṣaṇapradakṣiṇamrūti (the Lord who circumambulated all the worlds within a second), as a cow-boy offering jujube to Avvaiyār (No. 1050), and Moṭṭayāṇḍi (Nos. 1060 to 1068). As a judge, Muruga is found seated and holding a balance. He is five or six headed and

216. A similar episode is narrated in the Ādiparvan of the *Mahābhārata* where a *ṛṣi* and his *patni* (betterhalf) had sexual union after a prolonged period of separation in form of deers as they alone were supposed to derive the maximum gratification in coitus.

217. *Kumāratantra*, p. 22.

twelve armed. In a rare panel, he is seated in the centre while the Ūrdhvatāṇḍavamūrtl and Kāḷi stand to his left and right respectively

1.26.3. *Rare Forms* ;

Muruga doing ka*ittālam* (claps) is a popular idiom in the Ū*rdh*va*t*āṇḍava panels of Śiva. In a rare piece (No. 10*8*2) he is endowed with four heads, arranged in two tiers with three in first and one in second. He has twelve hands of which the front two are doing claps.

In another piece (No. 1083) Muruga is endowed with three heads and twelve hands. Yet another specimen (No. 1089) depicts him with five heads and eight hands. Since the objects held in the specimens are illegible, the forms could not be identified One among them (No 1089) seems to be a form of Saurabheya-Subrahmaṇya who is expected to be four faced and eight handed.[218] In two other specimens Ṣaṇmukha is seated on the peacock while the hands are arranged in circular (No. 10*8*6) and semi-citcular (No. 1084) forms.[219] In the latter specimen the heads themselves are arranged in a circular form with the result the middle face alone is vssible, while two other faces are partly visible.

In a remarkable specimen (No 1087) the tive faced Kārttikeya is seated on peacock in *sukhāsana* pose. The hands are beautifully arranged in circular form while the front two are holding a spear horizontally, The Lord is adorned with ornaments, *krìṭa makuṭa, pītāmbara* and *skandhamāl*ā. The standing peacock is trampling a cobra at its feet.

218. *Śrītatvanidhi*, I, 3. 105,

219, This seems to be an impact of Tantric Buddhist iconography, wherein the arrangement of hands in such forms are very popular (D.C. Bhattacharya, *Tantri Buddhist Iconngrapdic Sources*, Fig. 15, Raju Kalidos, loc ci*t*.)

Jaya and Vijaya stand on either side of the bird in dwarf form. They hold a lotus in one hand while the other is in *gaja hasta*.

In another panel (No. 1089) a standing figure of Ṣaṇmukha is depicted. Many of the hands in the specimen are found broken. But the figure seems to suggest that the six faced God is in a war-like posture as though holding an arrow, stringed to the bow. The heads of demons slayed by him are found scattered here and there in the panel.

In another rare piece (No. 1091), the polycephalous Ṣaṇmukha is seated in *padmāsana*.[220] He is endowed with twelve legs, all of which are arranged in the same seated posture. His heads are placed in three tiers with three in the first, two in the second and one in the third. The front two hands are displaying the *varada* and *abhaya mudrās* while the other hands are not visible.

Two other specimens depict Subrahmaṇya as seated on pedestals in *vīrāsana* (No. 1090) and *sukhāsana* (No. 1085). Both are five faced The former image is in the model of Dakṣiṇāmūrti and holds the front right hand in *ñāna mudrā*. The other image can be identified with Agnijāṭa Subrahmaṇya who is doing *agni hotra* He is supposed to be two faced and eight handed, the sacrificial ladle, rosary sword, the *svastika*, cock, shield, thunder-bolt and *ājya pātra* in the hands.[221] In the specimen under consideration, Muruga holds the front right hand in the attitude of pouring ghee into the *agni kuṇḍa* (fire pit) found in front.

220. The identity is not clear. With reference to the left breast which looks like that of a lady, it can as well be identified with a rare from of Ardhanāriṣvara.

221. *Śrītatvanidhi*, Pt. I, 3. 104.

Kumāra or Muruga was by origin a war-like God, So most of his ionographical forms are related to belligerent activities. Devasenāpati Tārakāri, Krauñcabhedakamūrti and Aruṇārūḍamūrti are few such. Being an epic hero, as presented in the *Kumārasaṁbhava* of Kāḷidāsa, some of his forms are related to the birth of Kumāra also. In Tamil folk tales and dramas Muruga is a dynamic figure. Especially the episode connected with Valli is a theme of folk interest as frequently dramatised in country theatres. So some of the forms are on the subject of Muruga's love-making with Valli. Similarly the anecdote connected with Avvaiyār. the Tamil poetess of repute, to whom Muruga is said to have offered jujube in the guise of a cowboy, is a popular one. Though these are not canonified forms, their portrayal in temple cars points out the value attached by artists to the regional variations of Kumāra mythology and folk taste.

To begin with Muruga was a Tamil God[222] as he appears in *Cangam* literature. In course of time the Muruga cult got mixed up with the Kumāra cult of North India. So in iconography the two sided personality of Kumāra is brought out in the delineation of Tamil forms such as Vallikalyāṇasundara and Northern forms such as *Kumārasaṁbhava*. The mingling of iconographical forms under a common Muruga-Kumāra cult indicates the pan-Indian trends in cultural evolution which through the ages had developed setting aside narrow territoria bias and linguistic barriers. Thus iconography through the ages had served as a medium for the spirit of cultural oneness and historical identity, contributing the needed incentives for North-South unity in the proces ot India's 'tryst' with 'destiny'.

222. Kamil V. Zvelebil, *Smile of Murukaṉ* (Madras, 1981).

V

Iconography of Sakti Goddesses

V

Iconography of Sakti Goddesses

The expression Śakti goddesses stands for the consorts of the Hindu gods. *Śakti* means energy or power. In Hindu mythology the energy of the male gods is supposed to be their consort. Thus the female goddesses got an equal position with their male counterparts. Śiva gave the left half of his body to Umā while Viṣṇu and Brahma allowed their consorts, Lakṣmī and Śarasvatī, to reside in their chest and tongue respectively. Śakti is very essential for any activity and it is believed that the gods became inactive in the absence of *śakti*. So the worshippers (i.e, Śāktas) of the Mother Goddess developed it into a separate cult with Śakti Herself as the Supreme Goddess.

Generally the terms *ammaṉ* or *tāyār*[1] (mother) and *devī* (queen, goddess) are epithets used to denote a goddess. But Ammaṉ in a restricted sense is generally used by the Śaivites to denote Pārvati,

1. Raju Kalidos, "The Malaiyaḍippaṭṭi Cave Temples", *South Asian Studies* (Cambridge, U.K.), Vol. IV, 1988.

the consort of Śiva. Similarly the Vaiṣṇavites use the term Pirāṭṭi or Tāyār (Mother) to denote Lakṣmī. The iconography of the Śakti goddesses is a volumious subject as it was developed by the Śākta and the Tāntric cults. It is a well represented theme in the temple cars (6.4%, 179/2795).

1.SARASUATĪ :

Sarasvatī is the goddess of learning. She is the consort of Brahma and known variously as Vāgīśvari, Śārada, Bhārati, Vīṇāpāṇi, Kalaivāṇi and Kalaimagaḷ. Among the group of Śakti images Sarasvatī is a well known theme in the temple cars (6%, 11/179). Specimens are found scattered in all types of cars dedicated to Śiva, Ammaṉ, Viṣṇu and Gaṇapati.

Sarasvatī is usually seated, or standing in *samabhaṅga* pose. Most specimens in the temple cars portray her as seated if she is presented alone (Nos. 1092 to 1102), as standing if presented in the company of Brahma (Nos. 2381, 2387 and 2391), as seated on swan along with Brahma in rare specimens (Nos. 2366 and 2367) and as dancing in the *ūrdhvatāṇḍava* panels.[2] As stated in the *Mānasāra*[3] and *Aṁśumadbhedāgama*, she is seated on the lotus in some specimens (Nos 1092 and 1098). In several specimens she is seated on a pedestal and in a rare piece (No 1097) on a hill. She is usually four handed. The front two hands are playing the *vīṇā* (Nos. 1093, 1094, 1098 and 1099). The two other hands hold a book and rosary. The objects held in

2. *Supra*, p. 77. She usually naetse the *ardhamaṇḍali* pose with the knees just out-turned to commenee the recital, In Hoysala art she is found giving a better performrnce such as *bhujaṅgatrāsita* (lifting a leg as though frightened by a snake) (Bhangawant Sahai, *op. cit.*, Fig. 25).

3. *Mānasāra*. II, ch. 54, v. 3.

4. *Ibid.*, vv. 4-18.

hands are slightly different from the canonic prescriptions. In this regard they come close to the version of the *Rūpamaṇḍana* and *Śrītatvanidhi*.[5] In two specimens (Nos. 1093 and 1099) she is found wearing silk sarees and *karaṇḍa makuṭas*.[6] In one (No. 1093) she is seated in *sukhāsana* and wears a *skandhamālā*. In the other (No.1099) she is seated in *vīrāsana* with the right thigh placed above the eft. She is decked with different ornaments. A peacock stands to her right Above are found two *vidyādharas*, bearing garlands.

2. GAJALAKŞMĪ :

Lakşmi is the goddess of wealth and the spouse of Viṣṇu. She is also known as Śri, Tirumakaḷ, Padma and Kamalā. By origin she is a Buddhist deity and found present in the early Buddhist carvings at Bhārhuṭ, Bodhgaya and Sāñchi (2nd century B.C.).[7] Iconic texts speak of her eight forms such as Dvibhujalakşmi, Gajalakşmi, Mahālakşmi Śridevī, Vīralakşmi. Dvibhuja Vīralakşmi, Aşṭabhuja Vīralakşmi and Prasannalakşmi.[8] Among them, Gajalakşmi or Abhiṣeka-lakşmi or Gajapūjitalakşmi[9] is a fairly represented theme in the temple cars (5.6%, 10/179).

Gajalakşmi is expected to be draped in white garments and seated on the *karṇika* (pericarp) of an eight petalled lotus. Her four hands should bear a lotus, *amṛta ghaṭa* (pot of ambrosia), *bilva* fruit and conch.[10] In certain specimens she is seated on a lotus. Rarely

5. The *Rūpamaṇḍana* and *Śrītatvanidhi* place a lotus and *kamaṇḍalū* respectively in the front hand.
6. *Mānasāra*, II, ch. 54, vv. 16-17.
7. Bhagawant Sahai, *op. cit.*, pp. 166-7.
8. *Śritatvanidhi*, I, *1*. 108-*15*.
9. Mānasāra, *II*, ch. 54, vv 33.
10. *Śrītatvanidhi*, I, 1, 1.109.

(No. 1105) she is standing on the lotus. Gajalakṣmī is endowed with four hands with the front two in *abhaya* and *varada mudrās*. The back hands bear a lotus each. She is decked with ornaments, a saree and *karaṇḍa makuṭa*. In a particular piece (No.1109) a *skandhamālā* is found hanging from the neck above to the base of lotus pedestal. Gajalakṣmī is flanked by two *gajas* (elephants) in rearing pose with uplifted proboscis, holding a water pot. These elephants, according to the *Mānasāra*, represent the Airāvata. In the case of Mahālakṣmi four such elephants are present.[11]

3. *ŚIVA ŚAKTI : Sapta Mātṛkas*

The Sapta Mātṛkas (Seven Mothers) are a popular theme in the temple cars (11%, 20/179). According to the purāṇic accounts, they were the *śakti*-incarnate of Brahma, Maheśvara, Kumāra, Viṣṇu, *Varāha*. Indra and Yama, born with a view to kill the demon, Andhakāsura, with whom Śiva fought incessantly and yet was unable to defeat hem since each drop of blood falling from Andhakāsura's body regenerated into a new demon. The newly created Mātṛkas who bore the same name as their male counterparts (such as Brahmī or Sarasvatī, Maheśvari or Raudrī or Bhairavī, Kaumāri or Kārttikeyaṇi, Vaiṣṇavi or Lakṣmi Varāhi, Indrāṇi or Mahendri or Aindri and Cāmuṇḍā or Cāmuṇḍi) drank away the spilling blood and caused the extrication of the demon.[12] As the female version of their male equals the Seven Mothers are expected to bear the same weapons and use the same vehicles of their male counterparts. With regard to their number some variations, ranging from seven to sixteen, are noted. The term *aṣṭamātṛkas*[13] (Eight Mothers) is sometimes used.

11. *Śilparatna*, ch. 24, v. 9.
12. T.A. Gopinatha Rao, *op.cit.*, I, Pt. II pp. 380-2. A detailed analysis of sources may be found in my forth-coming monograph "The *Devī Mahatmyam* An Iconographical Study."
13. *Śrītatvanidhi*, Pt. I, I.7. The *Śrītatvanidhi* includes Mahālakṣmī and enjoins all

contd.

Thus Caṇḍikā[14] or Nṛsiṁhi[15] is brought into the picture. They are twelve in number according to the Tantric text, *Pañcarakṣa*.[16] Some liturgical works increase the number to sixteen [17] Symbolically, the Mātṛkas are supposed to represent the eight passions of the human mind such as *kāma* (desire), *krodha* (anger), *lobha* (greed), *mada* (vanity), *moha* (illusion), *mātsarya* (fault finding), *paisunyo* (tale bearing) and *asūyā* (envy).[18] The Mātṛkas are usually presented in a panel in sculptural form. The earliest lithic specimens in Tamiḻaham are found among the Pallava monuments at Mahābalipuram and are said to disappear from usage after 11th century A. D.[19] But in the temple cars they are still living. They may be rare in panels but the independent presentation of Varāhi, Vaiṣṇavî and others is very popular. The Mātṛkas are said to have been split into separate entities during the Cōḻa period[20].

Brahmi, Maheśvari and Kaumāri are expected to have four, five and six heads respectively. Varāhi is sow faced. All others have one face.[21] All, excepting Aindri, who is thousand eyed, are expected to have three eyes each. Other sources provide Brahmi alone with five faces while all others have only one each.[22] The *Mānasāra* and *Śilparatna* do not say anything about the number of heads at all. As with heads the number of hands (six for Brahmi, ten for Maheśvari and twelve

the eight to be two armed, bearing skull and blue lily.

14. B.C. Bhattacharya, *op. cit.*, p. 42.
15. S. Shankaranarayanan, *Glory of the Divine Mother* (*Devīmāhatmyam*), p. 244.
16. D.C. Bhattacharya, *op. cit.*, p. 54. The text adds Kauberi, Varuṇi, Yamyā, Vāyavyā, Āgneyikā and Mahākāli. It omits Cāmuṇḍa.
17. Bhagawant Sahai, *op. cit.*, p. 208.
18. T.A. Gopinatha Rao, *op. cit.*, I, pt. II, p.381; B.C. Bhattacharya, *op. cit.*, p.42.
19. K V. Soundararajan, *The Art of South India and Kerala*, pp. 72, 161.
20. Suresh B. Pillai, *op. cit.*, p.90.
21. *Śrītatvanidhi*, pt. I, l. 43-50.
22. *Kāśyapaśilpaśāstra*, Pat. 46, vv. 71-89.

for Kaumāri)[23] also differ according to the *Śritatvanidhi*. The *Kāśyapaśilpaśāstra* provides four hands to all irrespective of the number of heads. Of them, the front two are uniformly in *varada* and, *abhaya mudrās*. The back left and right hands are provided respectively with rosary and trident for Brahmi, rosary or drum and trident for Maheśvari, cock and spear for Kaumāri, disc and conch for Vaiṣṇavi, *musala* (wooden pestle) and plough for Varāhi, spear and *aṅkusa* (elephant-goad) for Indrāṇi and skull and trident for Cāmuṇḍā. Sometimes all the four hands are provided with weapons.[24] The specimens forthcoming from the temple cars follow the *Kāśyapaśilpaśāstra* in most details. The Mātṛkas have their own *vāhanas* such as the swan of Brahmi, peacock for Kaumāri, bull for Maheśvari, eagle for Vaṣṇavi, buffalo for Varāhi, elephant for Aindri and corpse for Cāmuṇḍā.[25] Though they are associated with animals for their vehicles, the *Dēvi-Māhatmyam* perceives them all as seated on chariots.[26] Each of them, excepting Aindri and Cāmuṇḍā, has her own flag with the vehicle motif itself represented as totem.[27] They are supposed also to have their abodes under a particular species of tree such as *aracu* (*Ficus religiosa*) for Brahmi *bilva* (*Aegle marmalos*) for Maheśvari, *atti* (*Ficus glomavata*) for Kaumari, *carakoṉṉai* (*Cassia fistula*) for Vaiṣṇavi, *puṅga* (*Pongomia glabra*) for Varāhi, *kalpavṛkṣa* for Aindri and *āla* (*Ficus bengalensis*) for Cāmuṇḍā.[28] The Mātṛkas are expected to be seated on *bhadra pīṭhas*

23. The *Viṣṇudharmottara Purrāṇam* provides Kaumārī and Caṇḍikā with twelve and twenty arms respectively (Padma Upadhyaya, *Female Images in the Museums of Uttar Pradesh and their Social Background*, pp. 62, 68).

24. *Śilparatna*, ch. 24, vv. 77-82.

25. *Śrītatvanidhi*, Pt. I, 1, 43-50. Svapna Varāhi is said to have horse *vāhana* (*Śrī tatvanidhi*, Pt. I, 1. 767).

26. S. Shankaranarayanan, *op. cit.*, p. 89.

27. *Kāśyapaśilpaśāstra*, Pat. 46, vv. 71-89.

28. Idem.

in *lalitāsana*. Brahmi and Aindri are provided with *jaṭa makuṭas*, Varāhi and Vaiṣṇavi with *kriṭa makuṭas*, Kaumāi with *karaṇḍa makuṭa*, Cāmuṇḍa with a shining crown and Bhairavi with curly hair.[29] Cāmuṇḍā is expected to wear a *kapālamālā*[30] or *muṇḍamālā*.[31]

Three panels (Nos. 1115, 1121 and 1129) of Sapta Mātṛkas are traceable from the temple cars. All of them represent the Mātṛkas, seated in *lalitāsana*. They display their four hands in a posture as suggested in *Kāśyapaśilpaśāstra* A number of specimens representing the independent forms Brahmi (Nos. 1117 1127 and 1128), Kaumāri (No. 1126), Vaiṣṇavi (Nos 1125 and 1131), Varāhi (Nos. 1113, 1114, 1119, 1120 1122 and 1124) and Nṛsiṁhi (Nos. 1118, 1130 and 1131) are available. In a rare specimen (No. 1117) Brahmi is found standing flanked on either sides by Sāvitri and Gāyatri. Brahmi is three faced and four handed. The front two are in *varada* and *abhaya mudras* while the back two hands hold the *kamaṇḍalū* and rosary (Fig 63). Another rare piece (No. 1126) presents a standing image of Kaumari. She is three faced and four handed. The back hands bear the conch (?) and disc (?) while the front two are in *varada* and *abhaya mudras*. Her *vahana*, the peacock, stands behind. In a significant specimen (No. 1131) Vaiṣṇavi is represented as seated in *lalitāsana* pose, She is four armed and bears the conch, *varada mudrā*, *abhaya mudrā* and disc. She is adorned with a *kriṭa makuṭa*, *vanamālā*, *pitāmbara* and other ornaments. *Garuḍa* and other attendants are found standing in front of her. Above are two *vidyādharas* showering flowers upon Vaiṣṇavi. Varāhi being a cult deity is a popular figure in the temple cars. In two rare specimens (No. 1113 and 1121) she is seated on lion. She also stands in one (No. 1120). In the back left hand she bears a kettle-drum in one (No

29. *Mānasāra* II, ch. 54, vv. 65-8. Varāhī and Aindri may wear the *kriṭa makuṭa* (*Kāśyapaśilpaśāstra*, Pat 46, vv. 84-5).
30. *Mānasāra*, II, ch. 54, v. 72.
31. *Śilparatna*, ch. 24, v. 82.

1129). In another piece (No. 1124) the back hands bear the plough and sword.[32] Yet another specimen (No. 1128) depicts a rare Nṛsimhi (?). She is found seated on a *bhadrapiṭha* in lalitāsana. The demon, Hiraṇya, is laid on her lap in *pretāsana* pose. With the front two hands she cuts open his bosom and pulls out the entrails with her teeth. This activity alone gives clue to the identification of the image with Nṛsimhi wherein the face is not leonine. In another specimen (No. 1130) of the same description, Nṛsiṁhi, is provided with eight hands, who pulls out the entrails of the demon with the front two hands. Hiraṇya wears a *karaṇḍa makuṭa* and holds a sword in left hand. In another remarkable piece (No. 1131) a standing Nṛsiṁhi with ten hands is portrayed. She has a leonine face. Among other things she bears the conch, fire, trident, sword and disc. She has a smiling countenance and is adorned with ornaments including a *skandamālā* (Fig. 81).

4. *Cāmuṇḍā* :

Cāmuṇḍā (the lady of death), one among the Sapta Mātṛkas, is presented in various forms with a terrfic look as the annihilator of the demons, Caṇḍa and Muṇḍa. In this aspect she is found seated or dancing or standing, of which the former two are popular in the temple cars (5.6%, 10/179). (Fig.69).

Most of the specimens (Nos. 1133, 1134, 1136 to 1142) depict the dancing type of the image in which she stands on the corpse of a demon. She stands only on the tips of palms with the knees widened. Her face, exhibiting fangs, looks terrible with *jvala* (flames) glowing behind the crown. Out of the eight varieties of Cāmuṇḍā, enumerated on the basis of the *Agni Purāṇam*,[33] the specimens under

32. *Ibid.*, v. 80.
33. N.K. Bhattasali, *Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*, pp. 209–11.

consideration portray one called Rudra-Cāmuṇḍā. She is endowed with eight hands, bearing the noose, 'asso (?), shield, skull, sword (? club, axe and trident The hand, holding the trident, is lifted upto the crown, holding the weapon inverted She is dressed with *pitāmbara* and adorned with *skandhamālā* and other ornaments. The folds of the lion garment, *kuñjam*, hang upto the knee level. The demon trampled at her left feet lies in *pretāsana* pose. Another type of Cāmuṇḍā (Nos. 1133 and 1135) depicts a four armed figure,[34] holding a noose (?), skull, kettledrum and trident The inverted trident is struck at the chest of the demon lying below. Amman in this image is seated in *mahārājalīlāsana*.

5. *Durgā* :

Durgā is so called because she slayed a powerful demon called Durgama.[35] Nava-Durgās (nine Durgās) are narrated at length in the *śilpaśāstras*.[36] Durgā was popular in iconography since the early medieval period and is found present among the Pallava monuments at Mahābalipuram. Among the various forms of Durgā, one called as Vana-Durgā[37] found standing on a buffalo head is popular in the temple cars (5%, 9/179 .

34. Cāmuṇḍa if four armed is said to be Kāli (H. Krishna Sastri, *op. cit.*, p. 197). The *Viśvakarmaśilpaśāstra* endows her with a number of hands, ranging from eight to sixteen (Bhagawant Sahai, *op. cit*, p. 199). The Cāmuṇḍeśvari, noted in *Śritatvanidhi* (Pt. I, 1.1) is provided with twenty arms.

35. S. Shankaranarayanan, *op., cit.* p. 260.

36. H. Krishna Sastri, *op.* cit,, p. 202; T. A.Gopinatha Rao, *op. cit.*, I, Pt. II, pp. 342-5.

37. *Śilparatna*, ch. 24, vv. 22-3; *Śrītatvanidhi*, Pt. I, 1.64. This is a wrong epithet. For details see my article (*infra*. n.40).

The *Śilparatna* and the *Śritatvanidhi* provide eight hands to Vana-Durgā, bearing the disc, conch, sword, shield, arrow, bow, trident and *sūci mudrā* or *tarjani mudrā*. Another type of it, provided with four hands bearing the conch, *varada mudrā*, *abhaya mudrā* and disc is denoted as Kātyāyani.[38] According to the *Suprabhedāgama*, the artist may use his discretion and provide her with four or eight hands.[39] The specimens (Nos. 1143 to 1149) forth-coming from the temple cars depict only the four armed type In one panel (No. 1143). Durgā bears the conch and disc in the back hands while the front hands are held in *kaṭyavalaṁbita* pose and *abhaya mudrā*. She is wearing a *kriṭa makuṭa* and other ornaments. The buffalo head is carved in a very natural form between whose horns. Durgā stands in *sāmābhaṅgā* pose[40] Two female attendants, with peculiar arrangement of the locks of hair stand on either sides (Fig 64). In another piece (No. 1147) she bears the shield (?), skull, trident and sword. She is adorned with a *kriṭa*, *makuṭa* *skandhamāla* and other ornaments.

6. *Mahiṣāsuramrdini*;

Mahiṣāsuramardini (slayer of the buffalo-headed demon) is one among the multifarious aspects of Durgā who is variously known as Devi, Kāḷi, Kumāri, Kāpāli, Mahākāḷi, Caṇḍi, Kātyāyani, Karālā, Vijaya, Kauśikā, Kaṭṭaravāsini, etc. Mahiṣāsura was a powerful demon, born to a buffalo-mother called Mahiṣāmati who darnk the germ seeds of a *ṛṣi* which accidentally was spilt into a lake Mahiṣāsura was intoxicated by the giant's strength and disastrously used it in a giant's way by causing miseries to the gods. In order to annihilate the demon all the gods united their *śaktis* in the form of Durgā and equipped her

38. *Mānasāra*, Pt, II, ch. 54, vv. 87-90
39. Padma Upadhyaya *op. cit.*, p. 60.
40. Raju Kalidos, Iconography of Mahiṣāsuramardini : A Probe into Stylistic Evolution," *Acta Orientalia* (Copenhagen-in press).

with their weapons.[41] Riding on her lion vehicle, she fought fiercely, with Mahiṣāsura and severed his head. It is a heroic theme in Indian art. Mahiṣāsuramaramardinī is very popular in the art world. In Tamiḻaham a unique *bas relief* of the Pallavas comes from Mahābalipuram which is noted fot its "realistic movement and actions of considerable animation, power, skill and dramatic effect."[42] Among the group of Ammaṉ images in the temple cars Mahiṣāsuramardinī is the most dynamic theme (22.9%' 41/170). Some of them are early forms which have gone out of use in lithic models.[43]

Mahiṣāsuramardini is ə multi-armed goddess. Texts like *Viṣṇudharmottara Purāṇam, Varāha Purāṇam, Caṇḍikalpa* and *Viśvakarmaśilpaśāstra* provide her with twenty arms. Others like *Matsya Purāṇam, Śilparatna, Rūpamaṇḍaṇa* and *Abhilaṣitārthacintāmaṇi* give her ten arms. The *Devī-Māhtamyam* describes her as the thousand armed.[44] Many of the specimens from the temple cars depict the ten armed (Nos. 1157 and 1170) or eight armed (Nos. 1152, 1160, 1169, 1185 and 1187) variety. Some rare specimens (Nos. 1150 and 1178) with four hands, which have gone out of use, are also found. Mahaṣāsuramardini is either standing (Nos. 1152, 1160, 1169, 1185 and 1187) or seated on a *bhadrapiṭha* (Nos. 1169, 1170 and 1185) or seated on a lion (Nos. 1150, 1151, 168 and 1184). In a rare piece she is found seated on a strange animal (pig ?. In all panels she is adorned with different kinds of ornaments and *kriṭa makuṭa* with *jvala* behind In most

41. *Ibid* , p. 182. Śiva gava her a trident, Kṛsṇa a discus, Varuṇa a conch-shell and noose, Agni a spear, the *Maruts* a bow and quiver with arrows, Indra a thunderbolt and Airavata bell, *Yamarāj* rod, Prajāpati a necklace of heads, Brahma a *kamaṇḍalū*, Kāla a sword and shield, Viśvakarmā a polished axe, Haimavat a lion to ride on and Kubera a drinking cup full of wine etc.

42. O.C. Gangoly, *The Art of the Pallavas*, Pl. 19.

43. D. C. Sirkar, "Mahiṣāmardinī Durgā", *Professor K.A. Nilakanta Sastri Felicitation Volume*, p 297. Cf. my article, *supra* n.40.

44. Bhagawant Sahai, *op. cit.*, p. 184.

specimens Mahaṣāsuramardinī alone is depicted. In a very rare case, a penel (No. 1160) depicting her fight with Mahaṣāsura and his rendition is found. In this panel the buffalo-headed demon is marching to the battle-field along with his followers. He is adorned with a *karaṇḍa makuṭa* and bears a club in his two hands. Devī is found riding on her *simha vāhana*, equipped with the bow and arrow in her front two hands. Then she is found trampling the demon at her feet. She bears a long trident in the front two hands which strikes at the neck of Mahiṣāsura. The lower left hand holds the spike of a club while its head strikes the demon at his feet. Of the two other left hands, one holds a kettle-drum and the other is held in *sūci mudrā*. In two right hands she holds the fire and sword. Another right hand with folded palm is found striking the head of the demon. The way by which Mahiṣāsuramardinī slays the demon is of great interest. In most cases, she just thrusts a long trident at the chest or neck of Mahiṣāsura (Nos. 1150, 1152, 1160 1169 and 1185), or cuts his head with a sword while holding one of his horns in another hand (Nos. 1157, 1169, 1170 and 1178) or holds wide his legs with two hands and cleaves the body (No. 1169). Thus the theme is one of the most rhythmic and dynamic.

7. *Many faced Amman*:

A number of panels depicting the many faced Amman are forthcoming from the temple cars (Nos. 1119 to 1200). (5.5%, 10/179). They seem to present Sadāśiva in female form (Sadāsivi ?) who is called the "Consort of Sadāśiva."[45]

A unique piece (No. 1200) presents the consort of Mahāsadāśiva (Fig.77) provided with a number of faces and hands. The heads

45. B.N. Sharma, *Iconography of Sadāṣiva*, pp. 25-9.

are arranged in four tiers with seven, five, three and one in each of the tiers from bottom to top. Her hands are countless with the front two held in *abhaya* and *varada mudrās*. The juxtaposition of the image to that of Mahāsadāśiva (No. 60) in the panel indicates that the artist has attempted a female version of the same theme. As is the male form, the female one is also seated in *lalitāsana*.[46]

Another popular theme in the temple cars is the five faced Ammaṉ (Nos. 1191, 1193, 1194 and 1198) who is called Pañcavaktra in in the *Lalitāsahasranāma*.[47] The images are endowed with ten hands. It represents the "Consort of Sadāśiva". Such of them, as included in the Sapta Mātṛka group are called Maheśvarī. The heads for them are arranged either in a row (Nos. 1191, 1193, 1194) or in two tiers with one in the second tier (No. 1198). The images are either standing (No. 1198) or seated. In two specimens she is seated on a lotus (Nos. 1191 and 1193) and in one on a *bhadrapiṭha* (No. 1194). In the latter case, she is endowed with four legs with two of them in *padmāsana* pose and the other two pendant. In all the specimens the front two hands are held in *abhaya* nnd *varada mudrās*. The objects held in other hands are not legible.

Two images of Trivaktra (the three faced) are also available. In them the Mother is endowed with ten (Nos 1198) or sixteen(No.1199) hands of which the front two are in *abhaya* and *varada mudrās*.[48] In one specimen (No. 1199) the right hand holds an axe and another is held in *tarjani mudrā*. The upper left hand is found bearing a conch.

46. In the panel, Sadāśiva is seated to the left of his consort. In must be in the reverse order with his consort to the left as in Somāskanda panels.
47. C. Suryanarayanamurti (commt.), *Śri Lalitāsahas ranāma*, p. 127.
48. A few North Indian specimens with three faces have been traced and called Trimūrti but in such cases the number of hands are not ten (Curt Maury, *op. cit.*, p. 143, Fig. 143, Pl. XXVII).

Objects held in other hands are not legible. The image is adorned with a ring in knee and *skandhamālā*. In both specimens two attendants are standing on either side. They are dwarfs and bear a sword in one hand while the other is suspended below.

8. *Ammaṉ seated on vāhanas*

Depicting Ammaṉ as seated on processional *vāhanas* is a popular theme in the temple cars (39%, 70/179). In them Ammaṉ is mostly seated in *lalitāsana* pose and four handed. A number of panels (Nos. 1201 to 1211) depict Ammaṉ as seated on *aṉṉa vāhana* (swan vehicle). She is either four or eight handed. A panel (No. 1204) with eight hands depicts her holding a sword in the front right hand and skull in the front left. Of the remaining six hands, two left hands hold a cobra and skull, while two right hands hold a drum and conch. Objects held in other hands are not legible. Ammaṉ in this image wears a *karaṇḍa makuṭa* which has a *jvala* behind. In another piece No. 1209) of the same description, she is four armed, bearing the trident, skull, cobra and kettle-drum.

Presenting Amman on *siṁha vāhana* (lion vehicle) is a very popular theme (27%, 19/70). One among them depicts her as seated on *yāḷi vāhana*. In most of the specimens she is seated on the lion representing any one of the forms of Durgā such as Jaya-Durgā. These hold the *khaḍga*, *varada mudrā*, *abhaya mudrā* and trident in four hands.[49] In rare cases (Nos. 1219 and 1225), Ammaṉ is found standing with the lion behind. These images are popular in temple cars dedicated to *grāma devatas* such as Bhadrakāḷi and Māriammaṉ. They are designed on the model of the *mūla beras* (principal idols) enshrined in the *sanctum sanctorum*. In a rare specimen (No. 1224) Ammaṉ is found seated in *virāsana* pose.

49. T.A. Gopinatha Rao, *op. cit.*, Vol. I, Pt. II, pp.343-4.

A few specimens (Nos. 1231 to 1237) depict Ammaṉ as seated on the *Kāmadhenu vāhana*.[50] In one (No. 1232) she bears the *kamaṇḍalū varada mudrā*, *abhaya mudrā* and kettledrum in her hands. She also wears a *karāṇḍa makuṭa*. *Kāmadhenu* is depicted as a four legged cow with a lady's udder, the point of demarcation being the neck. The cow's udder and lady's breasts are provided. Two horns are fitted to the human head. *Vidyādharas* are also present in the panel.

A rare piece depicting (No. 1238) Ammaṉ as seated on *Garuḍa vāhana* (eagle vehicle) is available.[51] The eagle, with its wings spread, is in a flying mood Ammaṉ is seated on a pedestal, placed on the bird. She bears the conch, *varada mudrā*, *abhaya mudrā* and disc in her hands.[52] Ammaṉ wears a silk saree and *karaṇḍa makuṭa*. (cf. Fig. 46).

A number of specimens (Nos. 1245 to 1259) depict Ammaṉ as seated on the *vṛṣabha vāhana* (bull vehicle).[53] The images in most cases are four handed (Fig.66). Two rare pieces (Nos. 1253 and 1258), depict the two armed type. In one she is (No. 1258) seated with the left leg pendant. The right leg is held in *utkuṭika* pose with the left hand resting on its knee. The right hand holds a lotus. Ammaṉ wears a *krīṭa makuṭa*, *patra kuṇḍalas* and other ornaments. In the other panel (No. 1253) Ammaṉ is seated as in *sukhāsana* poee. The right hand is in *abhaya mudrā* while the left is placed on thigh and held straight. Ammaṉ wears ornaments, a *krīṭa makuṭa* and *skandhamālā*. Two *bhaktas* are standing in dwarf stature in front of the bull. In both the specimens *vidyādharas* are present. In another piece (No. 1250) Ammaṉ is seated in *vīrāsana* pose with the left leg

50. No known canonic form of Ammaṉ gives her the *kāmadhenu vāhana*. But it is popular as a processional *vāhana*.
51. Most of the *vāhanas* are zoomorphic.
52. cf. Vaiṣṇavi, *supra*., p.138.
53. cf. Maheśvari, *supra*., p.138.

placed on the right knee. She holds the cobra, skull, sword and kettle-drum in her hands. Ammaṉ is decorated with ornaments like *karaṇḍa makuṭa* and *skandhamālā*. A lion faced *prabhāvaḷi* is depicted in the background of the panel.

Among other specimens are those depicting Ammaṉ as seated on *Kamala vāhana* (lotus vehicle) (Nos. 1239 to 1244), *Gaja* or *Yāṉai vāhana* (elephant vehicle) (Nos. 1260 and 1261), *Bhūta vāhana* (giant-vheicle) (Nos. 1262 and 1263) and *Tiruci vāhana* (a pedestal) (Nos. 1264 to 1269). In a remarkable piece (No. 1270), She is portrayed as seated within a *Śricakra* as *yoninilaya*.[54]

From the various iconographical forms of the Śakti goddesses discussed, it is evident that the forms relating to Śiva's consort are very popular. Sarasvati and Lakṣmī appear mostly in the company of their consorts. They are not associated with the performance of any heroic feat since they are supposed to be benign and preside over wealth and learning. So numerically their forms are lesser in number when compared with Ammaṉ. The latter is ferocious as the goddess of heroism which is justified by her forms like Mahiṣāsuramardinī, Durgā and Cāmuṇḍā. The fact that Ammaṉ as Koṟṟavai was the presiding deity of the martial castes in Tamil society could also have been responsible for the development of her forms. Again Ammaṉ was the cult deity of the Śāktas who exalted her to the position of Supreme Goddess.

A number of forms of Ammaṉ like Sapta Māṯṟkas which have gone out of the art world long bace are found alive in the temple cars. These indicate that the artists had been keen in keeping alive the ancient traditions in their carvings in wood. Popular presentation of

54. C. Suryanarayanamurti (commt.), *Śrī Lalitāsahasranāma*, p. 184.

Ammaṉ as seated on processional *vāhanas* is a common theme in the temple cars. These indicate the importance attached by wood carvers to folk evaluation of art who could not appreciate those based on the *āgamas* and *śilpaśāstras*. Thus in the temple cars without neglecting the canonified forms of iconography, much importance was atteched to folk motifs. The artists themselves seem to have exercised their creative in the innovation of certain forms of images. For example the presentation of Ammaṉ within tha *Śricakra* is indeed a novel theme which points out the ingenuity of the artist.

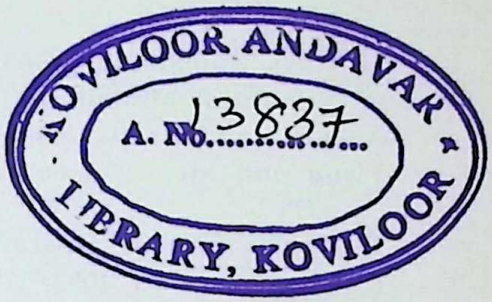
Impacts of Tantric Buddhism as found in the case of the polycephalous forms of *Śiva* is traceable in Ammaṉ iconography also. As Pañcavaktra or Trivaktra, she is not only endowed with innumerable heads and hands but also legs. The Mahāsadāśivi found in the temple cars is a bold theme which is in imitation of its Śaivite counterpart. Thus various factors like necessity (as demanded by cult worshippers), folk culture, the ingenuity of artists and the inspiration from the related branches of iconography, have contributed for the development of Śakti images in the temple cars.

By way of a post-script we may add here that the present chapter, bearing on Śakti Goddesses, must have fallen under the last chapter head, after having reviewed all the major male gods, especially the Trinity, consisting Śiva, Viṣṇu and Brahma. But in the present sequence Viṣṇu and Brahma follow their Śaktis. This is because of the fact that the Pañcamūrti (consisting of Śiva Śakti, Gaṇapati, Skanda and Caṇḍikeśvara) concept has been given the due weightage. It is the Pañcamūrti concept which regulates the festival and ritual pracedure in Tamiḻaham. Again, the consorts of Brahma and Viṣṇu are not that popular in the iconography of the car temple. So the Śakti Goddessess, taking prionty over Brahme and Viṣṇu find their own usfication in the present study.

Another passing remark, which deserves a note, is the vicissitudes of the Śākta cult and Śakti iconography that underwent in Tamiḻaham. The earliest Śakti goddess, appearing in vernacular literature of the Caṅgam age is Koṟṟavai. But it is interesting to note that she got mixed up with *Kāḷi* or Durgā in course of time so that we find it difficult to identify the veracular Koṟṟavai in a gallery of art. Several village goddesses like Māriammaṉ, the sow faced one (later ealled Varāhi etc. also got mixed up with the Sanskritic channel. Represnting) all the mulifarious aspcts of Śakti, the car temples provide much Scope for further research.

VI

Iconography of Vishnu



VI

Iconography of Vishnu

Viṣṇu gets an important place in Hindu mythology as the God of Maintenance. The cult of Viṣṇu is as old as the *Ṛg* Vedic period in Indian history. In the earliest stratum of Tamil literature, i.e., the *Caṅgam* works, he gets a place as the God of the land and known as Tirumāl.[1] He is the hero of the two great epics of India, viz., the *Rāmāyaṇa* and the *Mahābāhrata* and so represented in all temples and temple cars in multifarious iconographical forms. The iconography of Viṣṇu is broadly divided into *vyūha* forms. *avatāra* forms and *mūrti* forms. The *vyūha* forms include Vāsudeva, Saṁkarṣaṇa, Pradyumna and Aniruddha. The *avatāra* forms include the ten incarnations of Viṣṇu. (*infra*) The *mūrti* ofrms are twelve in number and include Keśava, Nārāyaṇa, Mādhava, Govnida, Viṣṇu, Madhusūdana, Trivikrama Vāmana, Śridhara, Hṛṣikeśa, Padmanābha and Dāmodara. Among the other forms of Viṣṇu are

Note : In the title heads Viṣṇu is spelt Vishnu due to printing diability.

1. For a detailed study of sources, both Sanskrit and Tamil (especially *Nālāyiram*) see Raju Kalidos, Iconography of Early Medieval South India Vol. I, Vaiṣṇaya, (Tamil University Project-in press,) Thanjavur 1986.

Śeṣaśāyi, Ādinātha, Garuḍa Nārāyaṇa, Hayagrīva, Vaikuṇṭha Caturmūrti or Viśvarūpa, Mohinī, Gajendramokṣa, Manmatha, Viṣvaksena, Sudarśana, Ananta and Garuḍa. Among them the last four are the attendants of Viṣṇu and are as important as Viṣṇu Himself.

The various aspects of Viṣṇu are popularly repretented in the temple cars (39%, 1093/2795).

1. *Daśāvatāra* :

Viṣṇu as the God of Maintenance proclaims that "through the ages (I) will be born again and again to protect the peace-makers, to annihilate the evil-mongers and to establish righteousness and piety." (*Bhagavadgitā* IV : 8). He took the *daśāvatāras* (ten incarnations) to protect the world from demons. The ten incarnations of Viṣṇu are *Matsya* (Fish), *Kūrma* (Tortoise), *Varāha* (Boar), Nṛsiṁha (Man-lion), Vāmana (Dwarf), Parśurāma (Rāma with the battle-axe), Śri Rāma[2], Balarāmā (Rāma with the plough), Kṛṣṇa and Kalki. These *avatāras* were taken during the *Mahā yuga* (great aeon) which consists of *Kṛta yuga* (the first four *avatāras*), *Tretā yuga* (the fifth and sixth *avatāras*), *Dvāpara yuga* (the next three *avatāras*) and the last *avatāra* is yet to come during *Kali yuga*.[4] Daśāvatāra is the most popular

2. Rama of the race of Raghu, sometimes called as Dāśarathi Rāma, is denoted here as Śri Rāma. See the *Raghuvaṁśa* of Kālidāsa.

3. Balarāma is replaced in some sources by Buddha. (Kalpana S. Desai, *Iconography of Viṣṇu* (in Northern India upto the Medieval Period), p. 141). The earliest reference to the inclusion of the Buddha in *Daśavatāra* group is found in an inscription of the Ādivarāha cave, Mahābalipuram (R. Nagasamy, *Studies in Tamil Law and Society*, p.59). But the representation of the Buddha is not to be found in temple cars.

4. Veronica Ions, *Indian Mythology*, p. 47.

theme in the temple cars (29.8%, 833/2795). Apart from the independent, presentation of the various *avatāras*, a number of panels (5.6%, 47/833), depicting all the ten *avatāras*, are also popular.

In most panels the ten *avatāras* are found presented in the standing posture in a single row or found scattered in the third tier in all sides. They are usually four handed and bear the conch, *varada mudrā*, *abhaya mudrā* and disc Parašurāma, Balarāma and Śri Rāma are usually two handed. Parśurāma bears his characteristic battle-axe. Balarāma bears the plough and wooden pestle. Śrī Rāma holds the bow and arrow. Kalki is usually two handed, bearing the sword and shield. He is mounted on a stallion. In one (No. 1292) he is four handed and bears the conch, shield, sword and disc.

1 2. *Matsya* :

Matsya is found mostly in the *Daśāvatāra* panel. He is rare y represented independently (2%, 18/833). Lord Viṣṇu took this form to rescue the *Vedas* which were stolen from Brahma by a demon, Hayagrīva, who hid himself at the depth of the cosmic ocean. According to another version, the *avatāra* was taken to rescue the Manu (Progenitor of human race), Visvasvata, from cosmic deluge.[5]

Matsya is depicted as a fish in the zoomorphic form.[6] He is provided with human legs and two hands, bearing the club and conch[7] or disc and conch.[8] If four handed, he bears the disc, *varada mudrā*, *abhaya mudrā* and conch.[9] He is presented alone or accompanied

5. T.A. Gopinatha Rao, *op. cit.*, I, Pt. I, p. 127.
6. *Śilparatna*, ch. 23, v. 121.
7. *Śrītatvanidhi*, I, 2.47.
8. *Ibid.*, II, 5. 135.
9. T.A. Gopinatha Rao, *op. cit.*, p. 127.

by either Śrīdevi or both Śrīdevī and Bhūdevi or with an entourage of fish-like creatures.[10]

Most specimens from the temple cars depict the four handed type. A rare piece (No. 1335) with two hands displays the *varada* and *abhaya mudrās*. The Lord wears all ornaments, including a fish faced girdle and *kriṭa makuṭa*. In a rare piece (No. 1284) he is embracing two babies (the *Vedas* personified) each in either of his hands. This image depicts him as emerging from the ocean with a part of the body submerged (Fig. 35). In most specimens, *Matsya* has a human body above the navel and is fish-like below. In rare cases (No. 1325), representing the *Matsya saṁhāra*[11] theme *Matsya* is presented in zoomorphic form. The saṁhāramūrṭi (Lord of Destructton), i.e., Muruga or Śiva, is found here lifting the Fish, stuck to his spear Some panels (Nos. 1328 and 1330) dealing with the same theme depict *Matsya* in theriomorphic form In these images.the samhāramūrti strikes a long sword at the navel of *Matsya* to cast off his fish-mask. In one panel (1330) Matsya is two handed and holds them in *añjali hastsa*[12] In a rare piece (No. 1328) Matsya is four handed with the disc, *varada mudrā*, *abhaya mudrā* and conch. To his left stands a dwarf figure in *añjali hasta* who represents Viṣṇu, deprived of his fish mask.

1.3 *Kūrma* :

Kurma is found mostly in *Daśāvatāra* panels Independent representation of *Kūrma* is rare (2.3%, 19/833). He is also present as bearer

10. Daniel Smith and K.K.A. Venkatachari, *Vaiṣṇava Iconography*, p. 124.
11. *Matsya*, *Kūrma* and *Varāha avatāras* were deprived of their ego by Muruga or Śiva who tore their masks and brought them to their real form according to Śaivite *purāṇams*.
12. This is the pose expected of an image of this type of *saṁhāra* theme (cf. *Śarabha-murti*, *supra*. pp.98-100).

of the burden along with Ādiśeṣa and Bhūdevi in some temple cars (12%, 41/342).[13] Viṣṇu is said to have taken the Tortoise incarnation to support the Manthara mount as the pivot when the Ocean of Milk was churned.[14]

Kūrma is a tortoise in zoomorphic form[15] He is two handed, bearing the club and conch.[16] As an alternative instead of the conch he bears a bow called *śārṅga*, while the club is named *Kaumodaki*.[17] If four handed, *Kūrma* bears the conch, *varada mudrā*, *abhaya mudrā* and disc.[18] *Kūrma* is also presented in theriomorphic form with either a human head and tortoise body or a tortoise head and human body. He is accompanied by Śridevī, Bhūdevī and twelve other tortoises.[19]

Kūrma as depicted in the *Daśāvātara* panels is either two or four handed. (Fig. 35). He has a human torso and tortoise body, below the navel. In one specimen (No 1301) the tortoise has no legs at all while in another (No. 1284) he is provided with human legs as stated in the *Śrītatvanidhi*. He is adorned with ornaments which include a *krīṭa makuṭa*, *vanamālā* and necklaces In a number of temple cars the zoomorphic form of *Kūrma* is represented as bearer of the burden, just below a panel in the first tier of the front side. The head alone is visible (Fig.27) while its feet appears in the back side of car. The *Kūrma* is supposed to provide the base to the car. In some *Kūrmasaṁhāra* panels (Nos 1342 and 1343) the zoomorphic tortoise is presented

13. This aspect has not been included in the catalogue.
14. Veronica Ions, *op. cit.*, p. 48; *supra.*, p. 98
15. *Śilparatna*, ch. 23, v. 122.
16. *Śrītatvanidhi*, I, 2.48.
17. *Ibid.*, II. 5.136.
18. T. A. Gopinatha Rao, *op. cit.*, p. 128.
19. Daniel Smith and K.K.A. Venkatachari, *op. cit.*, p. 48.

as standing on the ground while saṁhāramūrti strikes a spear at its back. In another panel (No. 1347) *Kūrma* is in theriomorphic form. He is four handed in the usual fashion. The *saṁhāramūrti* stands to his right and strikes him at the navel with a sword held in left hand to destroy the tortoise garb of Viṣṇu The same type of Kūrma is presented in some other panels (Nos. 1349 and 1351) with Śiva standing to his right and just touching him with the left hand in *anugraha* pose. Śiva is four handed and bears the antelope, *abhaya mudrā* and chisel in the three other hands. *Kūrma* is four handed in the usual fashion in one specimen (No. 1351) and in one (No.1349) holds the front two hands in *añjali hasta* while the back hands bear Viṣṇu's characteristic weapons, the conch and disc. These two panels seem to illustrate the *sthalapurāṇam* of the Kacchabeśvara Temple at Kāñchipuram where *Kaccha* (Tortoise) is said to have installed a Liṅga and received Śiva's blessings.[20] *Kūrma* is also found in some rare panels (No. 618)[21] epicting the churning of Tiruppāṟkaḍal as the pivot to Mount Manthara as in the Vaḍanagar (Gujarat) image.[22]

1.4. *Varāha* :

Once upon a time a terrible demon called Hiraṇyākṣa kidnapped Bhūdevi (Mother Earth) and hid her under the ocean. In order to rescue her Lord Viṣṇu took the form of *Varāha*.[23] *Varāha* is a popular theme in Hindu iconography. In Tamiḻaham the earliest lithic specimen is found in the Ādivarāha cave at Mahābalipuram. The theme is fairly represented in the temple cars (2.4%, 20/833).

20. T.A. Gopinatha Rao, *op. cit.*, p. 43, PI. D. In the specimen plated by T.A Gopinatha Rao, the Tortoise is found installing a Liṅga (stage of adoration. while the panels under consideration depict the next (*anugraha*) stage.
21. *Supra* , p.93.
22. Curt Maury, *op. cit.*, Fig. 88.
23. Veronica Ions, *op. cit.*, p, 48.

Canonic literature enumerates three types of *Varāha* such as Bhūvarāha (also called Ādivarāha, Nṛvarāha or Māniṭavarāha and Dharaṇivarāha), Yajñavarāha and Praḷayavarāha. According to the *Vaikhānasāgama*, Bhūvarāha has the face of a boar and human body. He has four hands with Viṣṇu's characteristic weapons in back hands. His right leg is slightly bent and rested on the head of Ādiśeṣa. Bhūdevi is seated on the raised thigh of *Varāha* and embraced by the latter. *Varāha's* snout smells her bosom.[24] Another form of *Varāha* holds the club and lotus in back hands. *Varāha* bears Bhūdevi in tusks. He stands on the back of a tortoise and rests another leg on the head of Ādiśeṣa.[25] The *Vaikhānasāgama* expects Ādiśeṣa to be carved with jewelled hoods. He is four handed and holds the front two in *anjali hasta* while the back two hold the plough and pestle. He is also seated in *āliḍhāsthāna* pose with the right leg stretched forward and the left leg bent.[26]

Yajñavarāha is seated on a *simhāsana* in *sukhāsanā* pose He bears the lotus, *varada mudrā*, *abhaya mudrā* and club in his four hands. Bhūdevi is seated on his left thigh. Varāha is adorned with *makara kuṇḍalas*,-*ratna hāra*, *keyūara*, fish faced *udarabandha* and *channavīra*.[27] As an alternative Bhūdevi is seated on the *simhāsana* to the left of *Varāha*. The third type of *Varāha* called Praḷayavarāha is much like Yajñavarāha.

A number of specimens (Nos, 1355 to 1357, 1361, 1363, 1369, 1370, 1372 etc.) form the temple cars depict Bhūvarāha. In most cases the images conform to the description of the *Vāikhānasāgama*. In a rare piece (No. 1284) *Varāha* is portrayed as emerging from the

24. T. A. Gopinatha Rao, *op. cit.*, Pp. 132-3.
25. *Śilparatna*, ch. 23, v. 105. The *Matsya purāṇam* and *Devatāmūrtiprakaraṇa* also state that *Varāha* should stand on the back of a tortoise (Kalpana S.Desai, *op. cit*, p 77).
26. Kalpana S. Desai, *op. cit.*, *p.* 74; *Śrītatvanidhi*, Pt. I, 2. 13.
27. *Brahmīyacitrakarmaśātra*, ch. 3, vv. 18-24.

cosmic ocean. The feet is submerged in the waters. He is four handed and bears the conch, lotus, a handle atteached to the globe and disc. He bears the globe in his tusks. In another piece (No. 1301) a standing image of *Varāha* is depicted. Bhūdevi is absent here. *Varāha* bears the *Varada* and *abhaya mudrās* in addition to Viṣṇu's characteristic weapons. In another specimen (No.1285) of the same description *Varāha* seems to support the globe in his tusks. The image is provided with the lower garment also.

Few specimens of Yajñavarāha (Nos. 1362, 1368, etc.) are available. They depict *Varāha* as seated on a *simhāsana* with Bhūdevī on either his left thigh or on the pedestal itself. A number of specimens depict *Varāha* in zoomorphic form. Most of them are associated with Liṅgodbhava.[28] Two significant specimens (Nos. 1365 and 1367) depict the Varāha–*saṁhāra* theme. Muruga as the saṁhāramūrti strikes a spear on the wild Boar which presents an awe striking appearance. In one piece (No. 1365) Muruga is found kicking the animal with his left leg. A four armed Viṣṇu is shown here as emerging from the body of the Boar. The redeemed Viṣṇu holds the front two hands in *añjali hasta* while the back hands bear the conch and disc. But no specimen of the Gūpta type as found at Eran[29] comes from the temple cars.

1.5.1. *Panels* :

1.5. *Nṛsiṁha* :

Hiraṇyakāśipu, brother of Hiraṇyākṣa, was a powerful demon, who defeated all the gods and conquered their kingdoms. He ill-treated all those who opposed his suzrainty as supreme master of the worlds. But his own son Prahlāda, declared that none but Lord Nārāyaṇa was supreme. So Hiraṇya subjected him to torture. To

28. *Supra.*, pp. 80-1.
29. J.C. Harle, *Gupta Sculpture*, p. 38, PI. 24.

save his devotee, Viṣṇu took the form of Nṛsiṁha (Man Lion) and emerged from a pillar in Hiraṇya's palace, where the latter was altercacting with Prahlāda. Nṛsiṁha fought ferociously with Hiraṇya, tore his abdomen and pulled out the entrails. Then, he sat peacefully in yogic (meditative) pose. According to another version, even after annihilating Hiraṇya, Nṛsimha could not be be pacified. So Śiva took the form of Śarabhamūrti to bring Nṛsiṁha under control.[30] In Indian art Nṛsiṁha is an ancient as well as popular theme. It seems to have gained ground in Tamilaham by the 7th–8th centuries A.D. of which specimens come from Kaḷugumalai[31] and Tiruppaaṅkuṉṟam. Some masterpieces of early medieval period are found in the cave temples at Badami and Ellora.[32] In the temple cars, Nṛsiṁha is a popular theme (18.5%, 154/833) and is represented in all type of cars such as Viṣṇu, Śiva and Ammaṉ.

Iconographically Nṛsimha is presented with leonine face and human body.[33] He is either seated or standing, ferocious or benign and alone or in the company of Lakṣmi. He is depicted with big, bulging and rolling eyes, a wide jaw with sharp teeth and hands with lion's claws.[34] He is endowed with a number of hands, ranging from two to thirty two.[35] At times he is multi faced also.[36]

30. *T.*A Gopinatha Rao, *op. cit*,. pp. 145-9.

31. C.*Sivaramamurti, Kalugumalai and Early Pāṇḍyaṉ Rock cut Shrines*, PI.6.

33. It is interesting to note here that a Nṛsiṁha form with leonine body and human face comes from the *Puruṣasuktamaṇḍapa* (last quarter of the 16th century A. D.) in the Bhūvarāha Perumāl Temple at *Śrimushnam*. The lion body is depicted as standing on its four legs. The human body is depicted from above the hip level.

34. Daniel Smith and K.K.A. Venkatachari, *op. cit.*, pp. 138-9.

35. Kalpana S. Desai, *op, cit.*, pp. 88-9, 93-4.

36. *Śritatvanidhi*, Pt. I, 2. 60-1.

In most of the cars a panel (Nos 1375 to 1454) depicting the Nṛsiṁha theme is found. It includes the portrayal of themes such as the emergence or Nṛsiṁha from pillar, Hiraṇyā *vadhaṁ*, Yoga-Nṛsiṁha and Lakṣmi-Nṛsiṁha. In rare panels (Nos 1376 and 1453) Śarabhamūrti is also included. Nṛsiṁha as emerging from the pillar and slaying Hiraṇya is denoted as Sthūṇa-Nṛsiṁha. When seated in yogic pose, heis called Girija Nṛsimha.[37] In most of the panels, Sthūṇa Nṛsimha as emerging from the pillar is only partly exhibited with four hands. Hiraṇya holds a sword and shield, kicks the pillar with a leg and attempts to slay Nṛsiṃha. Prahlāda is present in most of the panels (Nos. 1389,1399, 1401, 1419 and 1450) with the hands folded in *aṅjali hasta*. The pillar in the panel is shown bursting into two with the crack in diminishing proportions towards the bottom. In a remarkable panel (No. 1375), Nṛsimha is found within the pillar whose body below hip is partly visible. He is four handed and bears the conch, *varada mudrā, abhaya mudrā* and disc. In another, he is seated on a *bhādrapiṭha* ih *sukhāsana* pose with the left leg pendant. He is eight handed. He bears the conch and disc in back hands while six other hands are engaged in slaying Hiranya. In the next picture Nṛsimha is seated in yogic pose in *utkutikāsana* He is four handed and bears the conch *abhaya mudrā, varadā mudrā* and disc. In another panel (No. 1376), the theme is much enlarged The scenes depicted are : (1) Hiraṇya striking the pillar with a sword and the emergence of Nṛsimha, (2) both engaged in fisticuffs, (3) Hiraṇya *vadham* (4) Śarabhamūrti chastises Nṛsimha and (5) Yōga Nṛsimha seated on the corpse of Hiraṇya. In a rare piece (No. 1389 Nṛsimha is depicted within the pillar as is Gajasmahāramūrts shown within the elephant's viscera. Even the pose of Nṛsimha, lifting the right leg in *kuācita* attitude, is also in imitation of Gajasamhāra. In two panels (Nos. 1448 and 1450), Nṛsimha is provided with ten hands. With the front two hands he cuts open the pillar, The remaing

37. T A. Gopinatha Rao, *op. cit.*, pp. 149–50.

eight hands are held lifted above in a semi-cicular posture. In another rare piece (No 1527) Nṛsimha is endowed with twelve hands and three heads [38]

1.5.2. *Hiraṇya-vadham* :

Apart from the depiction of the Nṛsimha theme in panels, a number of independent specimens depicting Hiraṇya-vadhm (killing of Hiraṇya), Lakṣmī-Nṛsimha, Yoga-Nṛsimha and the many faced Nṛsimha are found in temple cars. As the slayer of Hiraṇya Nṛsimha is either seated on a *bhadrapīṭha* or kept standing. (Fig.36). In the latter case, he lifts his left leg and holds it horizontally so as to place the body of Hiraṇya on it. In most specimens Nṛsimha is provided with eight hands. In two unique pieces (Nos. 1375 and 1458) the eight handed Nṛsimha is found seated in *sukhāsana* pose. Hiraṇya is laid on his lap in *pretāsana* pose. With two hands (one right and one left) Nṛsmiha holds the crown and legs of Hiraṇya so as to keep him in his grip. Two hands are engaged in tearing Hiraṇya's abdomen. Two more hands pull out the entrails and hold them as a garland, lifted upto the crown level. In another specimen (No. 1481) Nṛsimha is seated in *sukhāsana* pose with the right leg pendant. He has four hands. The back hands bear the conch and disc. With the front two hands he holds Hiraṇya in his grip and stares at him with a terrific look and has the mouth wide agape as though to bite his abdomen and pull out the entrails. Above the panels are found two *Vidyādharas* showering flowers. In a rare piece (No 1462) Nṛsimha is biting the entrails.

38. Raju Kalidos, Iconography and Symbolism is of Pañcamuka Nṛsiṁha, *East and West* (Rome, in press),

1.5. 3. *Lakṣmī Nṛsimha* :

Even after slaying *Hiraṇya*. Nṛsimha's terrific nature did notdisappear. So, according to one version of the Nṛsimha mythology, Lakṣmi was invoked by the gods to come and cool down her spouse. Accordingly, she persuaded Nṛsimha to give up violence and sit by her side. In iconography this form is known as Lakṣmi-Nṛsimha. Both are seated on a *simhāsana*.[39] Nṛsimha is four handed, bearing the conch, *abhaya mudrā*, *varada mudrā* and disc. He is embraced by Lakṣmi.[40]

Most of the panels (Nos. 1482 to 1500) depict Lakṣmi-Nṛsimha as expected of him. A rare specimen (No. 1487) depicts him as seated in *sukhāsana* pose with the right leg pendant from the seat. He is four handed and bears the *abhaya mudrā* and disc in right hands. The left hands are not carved in the image as they are supposed to be hidden by Lakṣmi, seated on his left thigh In this image the lion face of Nṛsimha has been carved with admirable clarity. The manes, teeth and eyes are shown in benign attitude. Nṛsimha is adorned with a *krīṭa makuṭa*, *vanamālā* and *pītāmbara*. Lakṣmī holds a lotus in the right hand while the left hand is held in *gaja hasta* pose. Two *vidyādharas* holding garlands are present in the panel. In a rare specimen (No. 1494), Nṛsimha is standing with Laksmî and Bhûdêvî on either side. In another piece (No. 1500) Nṛsimha places a left hand an Lakṣmî's shoulder.

1.5.4 *Yoga Nṛsimha* :

Yoga-Nṛsimha or Girija Nṛsimha is seated in yogic pose with the front two hands placed on knees. He bears the conch and disc in back hands. He has three eyes, representing the sun, moon and fire .[41]

39. *Brahmiyacitrakarmaśāstra*, ch, 4, vv.22-24.
40. *Śrītatvanidhi*, Pt. I, 2.18.
41. *Silparatna*, ch. 23, v.7.

According to the *Vaikhānasāgamā*, the image is to be called Kevala-Nṛsimha since Hiraṇya is absent here.[42]

Most specimens in the temple cars depict Yoga-Nṛsimha as aseated in *utkuṭikāsana*. The hands are usually four, held in the manner as advocated by the *Śilpratna*. In a rare piece (No. 1502) the front left hand alone is placed on the knee, while the right hand is in *abhaya mudrā*. In another specimen (No. 1511) the four hands hold the conch, *varada mudrā abhaya mudrā* and disc Another specimen (No. 1513) depicts him as holding the front two hands in *anjali hasta*. This type of Yoga-Nṛsimha is popular only with the Śarabhamūrti panels [43] In a piece (No. 1505) Nṛsimha is found seated on a hill with a giant bird standing to his left in the rearing attitude of an animal and placing its beak on Nṛsimha's head. The bird (*sarabha* ?) seems to bless Nṛsiṁha (Fig.54). In another specimen (No. 1506) Nṛsimha is seated in an easy pose as Gaṇapati is usually depicted. He holds the conch, *varada mudrā, abhaya mudrā* and disc in his four hands. The sharp teeth, bulging eyes and pendent tongue are portrayed prominently. He is also provided with a big belly, reminding Gaṇapati again. In this image the sculptor has deliberately attempted to imitate Gaṇapati.

1.5.5. *Many faced Nṛsimha* :

The *Śrītatvanidhi* citing the *Mantrasāra* in *Atharvanarahasya* calls the five faced and eight faced Nṛsimhas as Aṣṭamukha Gaṇḍabheruṇḍa Nṛsimha or Mahāgaṇḍabheruṇḍa and Pañcavaktra respectively. In the eight faced variety Nṛsimha has the faces of Mahāgaṇḍaheruṇḍa [44] lion, tiger, horse, boar, monkey, eagle and bear. As an

42, Kalpana S. Desai, *op.cit.*, p,88.

43 *Supra.*, pp.99-100.

44, It is a mythical bird which preys on elephants, the Hindu counterpart of European *Roc* or *Rukh*, Chinese *Pyong* and Arabic *Angka* (*Richard* Barber and Anne *Riches*, *A Dictionary of Fabulous Beasts*, p. 125).

alternative the faces represented may be those of bear, eagle, tiger, *tamstri* (lion with sharp teeth), snake, bear, monkey and horse. The number of hands for him are thirty two crores. He bears the plough, club, conch-shell and disc in hands. Alternatively the hands may also hold the lotus, fire elephant-goad, arrow, noose, lance, sword, spear, the entrails of his enemy, disc, axe, hand of his enemy, conch, the bowles of Hiraṇya, trident, *palakai* (wooden board ?), noose, a head, *pināka* (Śiva's bow), thunder-bolt, a club called ka*umodaki* and wooden pestle. He must have powerful wings as strong as diamond. Foe to Rudra and Śarabha, he is supposed to prey on Śarabhas,[45] birds and elephants. Pañcavakra-Nṛsimha is provided with five faces as a Vaiṣṇavite counterpart to the Śaivite Sadāśiva. Of the five lion faces four are expected to face the cardinal directions and one above. There should be three eyes in each of the face. Pañcavaktra, provided with ten hands, bearing the rosary, club, lotus, conch, bow, pestle, disc, aword, trident and noose, is expected to wear a *muṇḍmālā*.[46]

The many faced Nṛsimha is a very rare theme. The specimen traceable from the temple cars depict him with three (Nos. 1523, 1524, 1526 and1527), five (Nos 1521, 1522 and 1535) or eight (No. 1528) faces. Among the three faced figures, one (No 1527) depicts Sthūṇaka-Nṛsimha as emering from the pillar. He is twelve handed With the front two hands, he cleaves the pillar into two. The two lower most hands hold a club and wooden pestle both placed on earth. Objects held in other hands are not clear. In another specimen (No. 1523), Nṛsimha is endowed with twenty two hands. In the two specimens depicting Pancavaktra Nṛsimha, he is seated in *sukhāsana* pose. The faces are arranged in a single row. In one,

45. *Śrītatvanidhi*, Pt. I, 2. 61. Evidently the theme is a counter-blast to the Śaivite Śarabhamūrti.

46. A four faced type which is popular in North India is called Vaikuṇṭha-Caturmūrti (Kalpana S. Desai, *op. cit.*, pp. 37-47, Figs. 33 to 40).

(No.1521) the front left hand holds a lotus, while the right is in *abhaya mudrā*. The two upper hands hold a conch and disc. In the other specimen (No. 1523) the left hand on the front is in *varada mudrā* while the right hand holds a lotus. Objects in other hands are not clear. The only specimen (No. 1528) depicting Aṣṭamukhagaṇḍa-bheruṇḍa-Nṛsimha is a unique piece. The heads for him are arranged in three tiers. In the first tier a lion's face is found in the centre with monkey and bear faces to its right and left. In the second tier the two faces found are those of an elephant and boar. The face in the third tier is not legible. Two more faces, one each for the first and second tiers, are supposed to be in the back side. The Lord is seated in *sukhāsana* pose. He is provided with a number of hands of which the front two, held in *abhaya* and *varada mudrās*, alone are legible.[47]

16. *Vāmana-Trivikrama* :

Bali was a demon king, the grandson of Prahlāda, who conducted one hundred horse sacrifices to attain and status of Indra. Viṣṇu was unwilling to see Indra lose his position. So, he approached Bali as a dwarf bachelor, demanding a gift of land, measurable with three steps of his foot. In this form Viṣṇu was known as Vāmana As the gift was granted, Vāmana grew in to a gigantic figure and measured the worlds in two strides and placed his foot on Bali's head for the third measure. In this form Viṣṇu was known as Trivikrama. In the temple cars Vāmana is found mostly in *Daśāvatāra* panels. In rare cases indepedent presentation of Vāmana is traceable (1%, 9/833). Trivikrama is a popular theme when compared with Vāmana and is mostly found in independent panels (4.4%, 37/833).

47. For a detailed study see Raju Kalidos, "Śaiva-Vaiṣṇava Rivalry in South India as Reflected in the Iconography of Śarabhamūrti and Astamukhagaṇḍabheruṇḍa Nṛsiṁha," *South Asian Studies* (Cambridge U.K. in press).

Vāmana being a dwarf is expected to be sixty four *aṅgulas*[48] in height while the height of Nṛsiṁha, Kṛṣṇa and others are 120 *aṅgulas*. According to the *Vaikhānasāgama*, he should not look like a boy but a hunch-backed dwarf.[49] He bears the umbrella and *kamaṇḍalū* in his two hands.[50] He bears the conch, club, lotus and disc if four handed.[51] He wears on his body a deer hide called *Kṛṣṇajina* and *yajñopavita*. The locks of hair are in *śikhā* (tuft) fashion.

Many of the specimens (Nos. 1285, 1529 to 1537) from the temple cars depict the two handed type of Vāmana. In them he holds an umbrella and *kamaṇḍalū*. In a piece (No 1536) the hunchback, the tuft called *cōḻiyakkuḍumi*,[52] *patrakuṇḍalas* and *yajñopavita* are distinctively portrayed. Vāmana is in walking pose with the left leg advanced and the right hand with water jug thrown forward In another piece (No. 1285) the sculptor has not strictly followed the measurements expected of Vāmana. He is of the same height as Nṛsiṁha, placed next to him. He has no hunchback but is adorned with a *vanamālā*.

The image of Trivikrama is depicted with a lifted leg, indicative of his activity as traversing the worlds. With the left leg he measures the earth and with the right, the *ākāśa* (sky).[53] According to the *Vaikhānasāgama*, Trivikrama images are classified into three types with reference to the level of the raised foot such as 1) raised upto knee, (2) raised upto

48. *Brahmīyacitrakarmaśāstra*, ch. 5, v. I. *Aṅgula* is a basic linear measurement in Hindu iconometry which is approximately an inch.
49. T. A. Gopinatha Rao, *op. cit.*, p.164.
50. *Śilparatna*, ch. 13, v. 101 ; *Śrītatvanidhi*. Pt. I, 2. 51.
51. Daniel Smith and K.K A. Venkatachari, *op. cit.*, p. 134.
52. Cōḻiyas, a sept among the Brāhmanas, have a peculiar *kuḍumi* (tuft) hanging just above their forehead which is called *cōḻiyākkuḍumi*.
53. *Śilparatna*, ch. 25, v. 120. According to the *Śrītavanidhi* (pt, I, 2) 10) he measures the earth with leg, the sky with body and the cardinal directions with four hands

hip and (3) raised upto forehead.[54] He is either four or eight handed. If he is four handed, he should bear the conch, club, lotus and disc. As an alternative, the right hand on the front is raised with the palm above and the left hand on the front stretched out parallel to the uplifted leg without changing the position of back hands.[55] If he is eight handed, five of them bear the conch disc, club, bow and plough. Of the three other hands, one is in *abhaya or varada mudrā* while two others are in out-stretched pose. In the Trivikrama panel Bali, Śukrācārya, Brahma and others are also present.

Many of the specimens (Nos. 1538, 1541, 1546, 1554 and 1559) from the temple cars depict Trivikrama with the right leg uplifted. In some cases (Nos. 1552 and 1562) the left leg is raised even upto the shoulder. Certain specimens (Nos. 1540 and 1541) depict the foot as raisedt upto the hip level The third type with the leg lifted upto the knee level is no popular in temple cars[56] The Lord in most specimens is four handed. In some pecimens (Nos, 1559 and 1562) the front hand on the side of the raised foot is held parallel to the uplifted foot. In both the specimens the other front hand is in *kaṭyāvalambita* pose. In a rare piece (No- 1541) the right hand holding the disc itself is held in out-stretched pose, parallel to the raised foot. In another rare piece (No. 1552), Trivikrama is six handed. The two back hands bear Viṣṇu's characteristic emblems. The upper left hand is held parallel to the uplifted foot. The lower left hand holds a shield The upper right hand bears a short trident (?). The lower right hand holding a sword is placed on Bali's head who is seated with hands folded in *añjali*

54. Kalpana S.Desai, *op. cit*., p 103.

55. T A. Gopinatha Rao, *op. cit*., pp. 164-5.

56. It may be noted here that a specimen of this type is found in a pillar (contemporary) in the Varadarāja Temple at Panrutti. Trivikrama stands on the head of Bali who is seated with hands folded in *añjali hasta*. *Vide*, Raju Kalidos, "Trivikrama Mythology and Iconography, "*Journal of Tamil Studies*, No, 27, 1984, pp. 1–21, *Fig*.1.

hasta. A panel (No. 1554) depicts Trivikrama with eight hands. Excepting the right hand held parallel to the uplifted foot and the front left hand in *kaṭyavalaṁbita* pose, the objects held in other hands are not legible. In a rare specimen (No. 1550) Brahma is found seated on the uplifted foot. In all these specimens, Trivikrama is adorned with different kinds of ornaments including *kriṭa makuṭas* and *vanamālās*. The arrangement of the *pitāmbara* is in a wave-like fashion which ascends with a convex border from the foot below to the hip above.

1.7. *Śri Rama* :

Śrī Rāma is an ideal hero in Hindu mythology whose biography has been immortalised by Vālmiki in his epic, the *Rāmāyaṇa* Rāma was born in the race of Raghu as the eldest son of Daśarathā king of Ayōdhya The events relating to his career are a cherished theme in Indian and Far Eastern art. In the temple cars it is a living theme. It is popular with all types of cars such as Viṣṇu, Śiva, Ammaṉ, etc. (26%, 209/833). Several cars (Nos. V.XIX, A.XXXVIII, V-LXXXV. V.LXXXVI, V.C, V.CVI, V.CXXX, V.CXXXVIII, V.CXLVII, V,CLIV and S.CC) have a special bearing on the iconography of the *Rāmayaṇa* themes.[57]

57. In the catalogue (3. 1-7) and the ensuing elucidation, the sequence of events are followed in tune with the Tamil version of the *Rāmāyaṇā* by Kambar (*Kamba Rāmāyaṇam*, Kamban Kalaham (ed), Madras, 1977). It is divided into six books as follows: (1) *Bālakāṇḍam* (Book of Early life), (2) *Ayōdhyakaṇḍam* (Life in Ayōdhya), (3) *Araṇyakāṇḍam* (Events in Forests), (4) *Kiṣkindhākaṇḍam* (Events in Kiṣkindha mountain), (5) *Sundara-kāṇḍam* (preparation for war with Rāvaṇa) and (6) *Yuddha kāṇḍam* (war with Ravaṇa and Śri Rāma's Restoration to his ancestral throne).
The *Ramayana* theme has been elaborately treated by car sculptors. We have a lengthy list of iconographs on this theme which have all been discussed by me in a separate monograph, The *Rāmāyaṇa* Art and Iconography (yet to be published).

Śilpaśāstras speak about a simple form of Śrī Rāma as a young man of bewitching beauty. He has two hands, holding a bow and arrow (Fig. 43). His images in standing pose are expected to be *tribhaṅga*.[58] If seated, he must be in *vīrāsana* pose.[59] As Paṭṭābhi-Rāma he is expected to be surrounded by Śrīdevi, Lakṣmaṇa, Bharata, Satrughna, Hanumant, Sugrīva, Bibhiṣaṇa, Jaṁbavat and others.[60] According to the *Śilpasaṅgraha*, the image of Śri Rāma can also be independent, bearing the conch bow, arrow and disc in four hands.[61] According to the *Agni Purāṇam* the four armed variety is also found holding the conch, bow, arrow and sword [62] (Fig.45). A multi-armed variety known as Pratāpa-Rāma is also noted in the *Śritatvanidhi*. He is expeeted to have twenty hands bearing the conch, trident, drum, sword, bow, staff, arrow, axe, conch again, disc, sword again, pestle, club *piṇḍi* (?), *palam* (?), noose, hand lifted in *muṣṭi*, *abhaya mudrā* and *varada mudrā*.[63]

In the temple cars none of the complicated forms are found illustrated. Śrī Rāma is presented more as a human being, engaged in carrying out the activities expected of his incarnation than as a mere iconographical specimen with many faces and hands. (Figs.39-45). Among the few forms noted in the canonic texts, Paṭṭābhi-Rāma is popular in the temple cars which portrays the coronation scene of the *Rāmāyaṇa*.

Among the events of the *Bālakāṇḍam* the oft repeated in the temple cars are the following: the infatuation of Ṛṣyaṣṛṅga (in Tamil Kalaikkoṭṭu-

58. Daniel Smith and K.K.A. Venkatachari, *op. cit.*, p..147.
59. *Śilparatna*, ch. 23, v, 29.
60. *Śrītatvanidhi*. Pt. I, 2.63.
61. H. Krishna Sastri, *op.cit.*, p.35.
62. Kalpana S.Desai, *op.cit.*, p.116.
63. *Śrītatvanidhi*, Pt. I, 2.62.

muṇivaṇ, the stag-headed ṛṣi) for women who was brought to conduct Daśarathā's *putakāmeṣṭi yajña* (Nos. 1575 to 1577), *Ṛṣyaṣṛṅga* conducting the sacrifice and the emergence of child-giving ambrosia from sacrificial pit (No. 1576 and 1579), Daśarathā distributing the ambrosia among his queens (No. 1578), Śrī Rāma slaying the demons who hindered Viśvāmitra's sacrifices (Nos. 1580 to 1522), the redumption of Ahalya (Nos. 1593 to1595) Śri Rāma as a cmopetitor in Sitā's *svayamvara* (contest for marriage), breaking the immovable bow (Nos. 1596 to 1601) and marrying Sitā (No 1602). The annihilation of Tāḍaka is a very popular theme. In these panels Viśvāmitra is found seated and pouring ghee into the sacrificial pit. Tāḍakā comes flying through the air, widening her legs and pours urine into the sacrificial pit.[64] Śri Rāma or both Śri Rāma and Lakṣmaṇa stand in either *āiṭḍhāstana* or *praiyaliḍhā* pose to shoot the demon One particular panel (No. 1581) depicts two more demons, Mārica and Subāhu, pouring water into the sacrificial pit. Tāḍṇgā presents a frightful appearance with bulging breasts, wide mouth and lusty eyes. She is wearing *patra kuṇḍalas* in pendant ears.

Among the events of the *Ayodhyākāṇḍam* the following are oft repeated : the conspiracy of the hunch-back, Manthará with Kaikeyi to revoke Daśarathā's decision to crown Śri Rāma and conduct Bharata's coronation instead (Nos. 1603 to 1606); Śri Rāma along with Sitā and Lakṣmaṇa travelling on the Gaṅgā in the boat of Guha on their way to the forest (Nos. 1607 to 1616) and Bharata's futile attempt to get Śri Rāma back to Ayodhya (Nos. 1616 and 1617). Accordingly a panel (No. 1613) depicts Śri Rāma travelling in Guha's boat. He along with Sitā is seated, while Guha, the boatsman and Lakṣmaṇa are standing.

64. Tāḍaka is said to have fought with spears and caused a rain of stones to shower on Viśvamitra's sacrificial closet (*Kamba Rāmāyaṇam*, I,7, vv, 16-50). Vālmiki (*Śri Rāmayaṇa*, 1.26, 17.20 and 21) calls it *śilāvarṣa* (rain of stones). In folk versions, it is said that Tāḍakā poured urine.

Three panels on either side of it depict the exodus of the people of Ayōdhya following Śri Rāma's asylum in the forest. In another panel (No 1616), Bharatha prostrates before Śri Rāma, receives his sandals and places them on the lion throne and is doing *aňjali*. Thus Bharata decides to administer the country as a caretaker, rather than get him-himself crowned

The oft portrayed events in *Āraṇyakāṇḍam of Rāmāyaṇa* are Lakṣmaṇa mutilating Sūrpaṇakhā (Nos 1618 to 1621), Sūrpaṇakhā instigating Rāvaṇa to abduct Sitā (No. 1622), Sitā looking at the godden deer (Nos. 1627 to 1643), Rāvaṇa approaching Sitā's hermitage as a mendicant (Nos 1644 to 1645), Rāvaṇa lifting Sitā along with the hermitage (Nos. 1646 and 1647), Rāvaṇa kidnapping Sitā in his aerial chariot (Nos. 1648 to1655), Jaṭāyu's fight with Rāvaṇa, fall of Jaṭāyu (Nos. 1656 to 1662) and Jaṭāyu's ascent to heaven. A beautiful panel summarises the *Āraṇyakāṇḍam* events. Some pieces depict the emergence of Mārica from the deer shot by Śri Rāma (No. 1641). These panels exhibit the influence of the Mahiṣāsura-mardiṇi theme in which usually a human head is depicted as emerging from the slayed body of Mahiṣāsura Śri Rāma in the panel under consideration is found wearing a *kriṭa makuṭa* and *vanamālā*.[65] Ravaṇa lifting Sitā along with her cottage is another bold theme (Nos. 1646 and 1647.) which illustrates Kambar's version of the *Rāmayaṇa*[66] in marked contrast to the Prambanan (Indonesia) panels wherein Rāvaṇa holds Sitā by her hands and thigh and lifts her physically.[67] While abducting Sitā in his aerial

65. This is against the theme of *Rāmāyaṇa* since Kaikeyi's order to Śri Rāma wes to lead the life of a recluse in the forest wearing the *jaṭā makuṭa* on his head (*Kamba Rāmāyaṇam*. II, 3, v.III).

66. *Kamba Rāmāyaṇam*. III, 9. vv, 72-7

67. Lokesh Chandra et. al. eds , *Indian Contributoin to world Thought and Culture*, Pls. 56 and 57. In Valmiki's *Rāmāyaṇa* (2,49, 17-18) and other versions of it, Ravana is said to have lifted Sita physically (C.R.Sarma, *The Rāmāyana Tamil and Telugu*, pp. 89-91).

chariot, the eagle, Jaṭāyu fights with Rāvaṇa to save her. Jaṭāyu in these panels is presented in zoomorphic form (Fig.42). In a rare piece (No.1652) Jaṭāyu is inhuman form as flying though the air. Sitā as seatedin he rhermitage is placed on Rāvaṇa's chariot. In some panels (Nos. 1648 and 1652) Rāvaṇa is provided with ten heads and twenty arms. In a panel (No. 1661) the slayed Jaṭāyu conveys the message regarding the fate of Sitā to Śri Rāma and leaves his mortal coils The ascent of Jaṭāyu to heaven is also portrayed. Śri Rāma holds his right hand in *abhaya mudrā* while Lakṣmana stands nearby with hands holded in *añjali hasta*. Both their locks are in *jaṭā makuṭa* posture.

In the *Kiṣkindhākāṇḍam* the events that are portrayed are Śri Rāma shooting seven trees as a pre-test for killing Vāli (Nos. 1662 to 1671), the fight between Vāli and Sugriva (No. 1672 to 1700) and Sugriva's coronation (Nos 1701 and 1702). All these events are beautifully depicted in the Māriammaṇ Temple car at Thāṇippādi. In these panels Vāli and Sugrīva are brought out as monkey-faced human beings. In some panel Jāṁbavat is present who has a boar-face and hair all over his body.

In the *Sundarakāṇḍam* the events oft portrayed are Hanumant flying over the sea (Nos. 1 03 to 1707), Rāvaṇa talking to Sitā in the *Aśoka* forest at Laṇkā (Nos. 1708 to 1710), Hanumant meeting Sitā in the *Aśoka* forest (Nos. 1711 to 1725), Indrajit imprisoning Hanumant by using the *Brahmāstra* (Nos 1726 and 1727), Hanumant in Rāvaṇa'sc ourt (Nos. 1728 to 1734), Hanumant setting fire to Laṅka (Nos. 1735 and 1736) and Hanumant handing over the *cūḍāmaṇi* to Śri Rāma (No. 1737). In two panels (Nos 1704 and 1706), depicting Hanumant's lavitation over the south sea, the way is found obstructed by the sea-demons, Surasai and Aṅgāra tārai. In one panel (No. 1704) Hanumant pierces through the demoness like an arrow. Sitā as found in the *Aśoka* forest is full of sorrow. She is accompanied by Trijaṭā in most of the panels. Another note-worthy theme is the presence of Hanumant in Rāvaṇa's court (No. 1732). He is presented in the court with his body tied by *Brahmāstra* (Brahma's missle), a rope.

When Rāvaṇa insulted him by not providing a seat, he created a high pedestal with his own tail and sat upon it. Infuriated by the audacity of the monkey, Rāvaṇa ordered his servants to put fire to his tail. With the same fire Hanumant wrought havoc over the city of Laṅkā and returned to Śri Rāma with the *cūḍāmaṇi* (crest jewel). Hanumant in these panels is presented in the therianthropic form of a monkey with a human body and monkey face.

The *Yuddhakāṇḍam* is the eventful section (Fig. 40). The themes oft repeated are *Setubandhaṇam* in which the monkey friends of Hanumant build a causeway across the sea to Laṅkā (Nos. 1738 to 1741), Kuṁbhakarṇa's heroic death (Nos. 1742 to 1746), Hannmant carrying the *saṅjivi parvata* (hill of medical herbs) to resurrect Lakṣmaṇa who fell wounded in the battlefield (Nos. 1747 to 1751), battle scenes (Nos. 1752 to 1761), Śitā's entry into fire (No. 1762), Śri Rāma installing the Rāmaliṅga at Setu (Nos. 1763 to 1766), Bharata's attempt to plunge into fire and Śrī Rāma's return to Ayodhya (Nos. 1767 and 1768) and Śri Rāma's coronation (Nos. 1769 to 1783). Among them Kuṁbhakarṇa's episode deserves special attention. He is found sleeping upon whom elephants and goats are chased in order to awaken him to get ready for the war (Nos. 1742 and 1746). In one panel, he stands headless in the battlefield and yet fighting (No. 1745). Another panel (No. 1768) depicts Paṭṭābhi Rāma, seated on lion throne, in the company of Sita. Both are seated in *sukhāsana* pose and are adorned with all kinds of ornaments including *kriṭā makuṭas, pitāmbaras*, etc. Lakṣmaṇa, Hanumant, Bharata, Satrughna and others are present witnessing Śrī Rāma's coronation.

1 8. Paraśurāma :

Paraśurāma was a Brāhmaṇa, the son of sage Jamadagni and Reṇukā Since his father was mudered by a Kṣatriya, Peraśurāma decided to root out the race of the Kṣatriyas but was at last defeated by a Kṣatriya, Śri

Rāma.[68] Paraśurāma is neither a cult hero nor popular in art. In the temple cars he is found mostly in *Daśāvatāra* panels (.9%, 8/833).

Paraśurāma is a verile figure as presented in icons as seated or standing. He is either two or four handed. In one hand he bears the *paraśu* (battle-axe)[69] while the other hand is in *sūci mudrā*. according to the *Vaikhānaśāgama*. The four handed image bears the axe, sword, arrow and bow according to the *Agni purāṇam*.[70] His locks are in *jaṭā makuṭa* form. He is decked with *yajñopavita*, *padma kuṇḍalas*, a *hāra* called *Indracanda* and a *udarabandha* called *valyāvayakam*.[71]

In the temple cars the two armed variety is popular. He is found mostly standing with his characteristic weapon, the *paraśu*. One specimen (No. 1784) depicts him as bearing the *paraśu* and bow. He is adorned with a *kriṭa makuṭa*, *yajñopavita* and a big necklace. (Fig. 43).

1.9. *Balarama* :

Balarāma was the elder brother of Kṛṣṇa. Both Balarāma and Kṛṣṇa were born as the seventh and eighth sons of Vāsudeva and Devaki. Since Kaṁsa, Devaki's brother, had resolved to kill all the issues of his sister as one of them was expected to kill him, they were sacretly conveyed to the Yādava quarters by Vāsudeva. The Yādava chief, Nanda, and his better-half, Yasodha, brought them up as their own children. Both of them accomplished many heroic deeds as they grew to manhood. Kṛṣṇa is more popular in mythology and art than Balarāma. In the temple cars he is found mostly in the *Daśāvatāra* panels (.8% 7/833).

68. Veronica Ions, *op. cit.*, pp. 53-4. He was also defeated by Bhisma.
69. *Śritatvanidhi*, I, 2.52; II, 5.141,
70. Kalpana S, Desai, *op. cit.*, p. 112.
71. *Brahmiyacitrakarmaśasta*, ch. 6, vv. I-7.

Balarāma is either two or four handed. According to the *Vaikhānasāgama*, he bears the plough and pestle if he is two handed.[72] He bears the club, pestle, thunder-bolt and plough if he is four handed.[73] He is equipped with a *kriṭa makuṭa*, *makara kuṇḍalas*, *Śrivatsa* symbol on chest, anklets, rings and girdle.[74]

In the temple cars, Balarāma is mostly two handed and bears the pestle and plough in them. He holds the plough either in the right (No. 1796) or left (No. 1793) hand (Fig. 43). In a partlcular specimen (No. 1796), he bears only the plough in right hand while the other hand is just suspended below. To his left stands his consort, Revatidevi, decked with all kinds fo ornaments.

1, 10. *Kṛṣṇa* :

1.10.1. *Vaṭapatraśāyi* :

Vaṭapatraśāyi, also known as Śriyaḥpti [75] and Nārāyaṇa (one who is moving in the cosmic ocean)[76] is a form of Kṛṣṇa in which he is depicted as reclining on a pipal leaf. He is usually a baby.[77] Floating on the waters of cosmîc deluge and sucking a toe of his leg, he is expected to converse with the eternally youthful sage, Mārkaṇḍeya.[78] A number of specimens depicting Vaṭapatraśāyi as a baby are found in the temple cars (3.4%, 28/833). In them he holds one of his legs with both hands and sucks

72. T.A. Gopinatha Rao, *op, cit.*, p. 201.
73. *Śrītatvanidhi*, Pt. I, 2.54.
74. *Brahmīyacitrakarmaśāstra*, ch. 8. vv. 1-7.
75. Daniel Smith and K.K.A. Venkatachari, *op. cit.*, p. 188.
76. Veronica Ions, *op. cit.*, p. 46.
77. P. Thomas, *Epics, Myths and Legends of Indira* Pl, II, Fig. 2. An illustration depicting Vaṭapapatraśāyī as a youth from Marr's *Hindu pantheon* is reproduced.
78. C. Sivaramamurti, *Śatarudrīya: Vibhūti of Śiva's Iconography*, p. 68,

:t. It is a position, supposed to smbolise eternity.[79] (Fig 34).

In some panels Ādiśeṣa takes the place of the leaf (Nos. 1816, 1817, 1818, 1819, 1820, 1822, 1825, 1827 and 1828). In a rare piece (No. 1821) neither the leaf nor Ādiśeṣa is present. In this specimen he is seated on a *bhadrapiṭha* as sucking the toe. In most cases he is found sucking the right toe and in a rare piece the left toe (No. 1808). In some specimens (Nos. 1820, 1820 and 1822) Vaṭapatraśāyi is flanked on either sides by *chauri*-bearers. The Lord in all specimens is decked with all kinds of ornaments though nude His locks are arranged in a fashion characteristic of Kṛṣṇa images. In the specimens depicting Ādiśēṣa the cosmic serpent is endowed with five hoods.

1.10.2. *Kṛṣṇa Līlā* :[80]

Kṛṣṇa was born in the prison in Kaṁsa's palace. Kaṁsa proceeded to kill the bady, Kṛṣṇa. He pulled the bady's legs which by a miracle slipped out of his hands and flew above. The baby appeared as Mahākāḷi and warned Kaṁsa saying that he could not kill Her and that Devaki's son was safe in Nanda's house at Gokula. A beautiful panel (No. 1827) depicting the warning of Kāḷi comes from Paḷani. Vāsudeva and Devaki are found standing and adoring the Goddess with hands folded in *añjali hasta* while Kaṁsa stands terrified. The multi-armed Kāḷi presents a frightful appearance.

79. Veronica Ions, *op. cit.*, p. 28.

80. The phrase has a wider connotation which denotes all the sports of Kṛṣṇa from his birth to youthood, including his activity as slayer of demons, stealing butter and love-making with *gopīs*. The present section includes some of the events of his early life. For Tamil sources on the subject see Raju Kalidos, Icongraphy of Early Medieval South India: Vol I, Vaiṣṇava (Thanjavur, 1986 –in press).

Kṛṣṇa was brought up by Yasoda. A number of panels (Nos. 1828 to 1830) depict the baby, Kṛṣṇa, as being suckled by Yasoda. This type of Kṣṛṇa is known as Santāna-Gopâla.[81] In these panels Yasoda is presented with a smiling countenance, laying the baby on her lap and feeding him Kṛṣṇa holds her breasts and sucks the milk. A panel depicts both Yasoda (No. 1830) and the demon, Pūtana (No.1921) as suckling Kṛṣṇa. The artist seems to have placed them in juxtaposition o bring out the contrasting emotions exhibited by both while Yasoda is calm and peaceful, Pūtana groans under pain of death.

Kṛṇṣa's *lālis* (sports) commence with his activity as stealing butter from the houses of *gopis* (herdswomen). This is part of his childish pranks. Kṛṣṇa along with his companions is found in a number of panels (Nos. 1831 to 1836) stealing and eating butter. The *gopis*, fearing Kṛṣṇ's battalion of mischief mongers, have tied the butter pots in carriers, hanging down from the roof of their cottages. Kṛṣṇa either uses a ladder (No. 1831) or stands on the shoulder or back of his companions and removes the butter pots. Then, they have a sumptuous feast with the stolen butter. In a particular panel (No. 1832), Kṛṣṇa is caught redhanded by the *gopis*. Two of them lift a *mattu* (club used to churn buttermilk) in their hands to beat Kṛṇṣa. The latter is beautifully decked with ornaments. His braid and earstud are strikingly alluring. (Fig 37).

1.10.3. *Kṛṣṇa as Slayer of Demons*;

Kṛṣṇa had to slay a number of demons who were sent by Kaṁsa to kill him. These demons were Sakaṭāsura (the wheel demon), Khara (the donkey demon), Keśin (the horse demon), Vatsāsura (the cow demon), Ugrāsura (the snake demon), Bakāsura (the crane demon), Pūtana (a witch with poisonous breasts) and others. Kṛṣṇa killed them

81. *Śrītatvanidhi*, Pt. I, 2.66.

all and finally Kamsa himself. Among his other feats was the rendition of Kāliya (another snake demon) who lived in the Yamunā, preying on innocent children *Kṛṣṇa* fought with him and ordered him to leave the place. All these events are portrayed in the temple cars in a good many number of panels (48. 5%, 148/305).

Sakaṭāsura (Nos. 1837 to 1845) is usually depicted in the form of a cart wheel whom Kṛṣṇa rolls on earth and shatters to pieces. In one panel (No. 1837), Sakṭāsura is standing on the rims of a rolling wheel with hands folded in *añjli hasta*. *Kṛṣṇa* places his left foot on the wheel and lifts the right hand with a view to strike the demon. In the panels depicting the destruction of Khara (No 1846), Keśin (Nos. 1847 and 1848), Vatsāsura (Nos. 1849 to 1851), Ugrāsura (Nos 1852 to 1854) and Bakāsura (Nos 1859 to 1888), the demons are depicted in zoomorphic form. While slaying the horse and cow, Kṛṣṇa catches hold of their fore-legs and smashes them against the ground with their heads down. He kills the donkey by giving a heavy blow at his snaffle. Ugrāsura is depicted as a hooded cobra. Kṛṣṇa kills him by tearing the mouth. In like manner he cleaves the mandibles of the crane. In a remarkable piece (No 1878) Kṛṣṇa stands behind the bird, placing his right leg on its back and cleaves open its bills and projects his face in between them. Kṛṣṇa in most of these panels is depicted as a school boy with a shining morning face beaming with enthusiasm. He is still nude but wears all kinds of ornaments.

Pūtana was sent to feed Kṛṣṇa with her poisonous breasts Kṛṣṇa knew her intentions and with his lips sucked forth her life. In most cases, Pūtana is found seated easily with Kṛṣṇa laid on her lap. In rare specimens (Nos. 1902 and 1914) Kṛṣṇa is standing near Pūtana and pulls a breast by biting the nipple. Also Pūtana is found seated on a *bhadra piṭha* in *vīrāsana* (No. 1899) or *lalitāsana* (No. 1925). In a piece

(No. 1905) *Kṛṣṇa* sucks the left breast of Pūtana while pulls the right with his left hand. The face of Pūtana exhibits the agony of death while the breast veins blow hot with emotions (Fig.32). In a number of specimens (Nos. 1909, 1910, 1914 and 1918) she is emaciated. In one (No 1914), she is depicted as a half dead creature.

Kṛṣṇa as the slayer of the snake, *Kāliya*, is known as *Kāliyamardana*. It is a popular theme in the temple cars (35%, 52/148). In iconographical specimen he is depicted as dancing on the hood of *Kāliya* holding his tail with one hand and the other in *gaja hasta* or *abhaya mudrā*. In rare specimens (Nos. 1951 and 1967) *Kāliya* is provided with five hoods. In one of them (No.1951) the wives of *Kāliya* stand on either side and beg for their husband's life. They are depicted as emerging from the mouth of snakes with hands held in *yācaka mudā*. In another piece *Kṛṣṇ* is presented on the model of the *ānandatāṇḍava* of Naṭarāja His left leg stands on the tail of *Kāliya* while the right leg lifted in *kuñcita* pose touches the head of kāliya *Kṛṣṇa* is two handed. The right hand is held in*abhaya mudrā* and the left is thrown across the body in *gaja hastā* pose.

Yamalārjunabhaṅga is another important form of *Kṛṣṇa*. Once sage Narada cursed the sons of Kubera, Nalakubara and Manigrīva, to become *arjuna* trees for drunkeness. Kṣṛṇa gave them salvation by toppling the trees while rolling a mortor to which he was tied as a punishment for pranks. A panel (No 1855) depicts the crawling Kṛṣṇa as tied to a big stone mortor. The redeemed *Guhyakas* are found flying to their world in their aerial chariots.

1.10.4 Govardhanadhāri :

The natives of Gokula adored Kṛṣṇa, shitting their allegiance from Indra The latter got infuriated and caused a heavy rain to destroy

Gokula. To save his people and provide them shelter, Kṛṣṇa lifted the mount, Govardhana, like an umbrella. This form is known as Govardhanadhāri. A lithic specimen of the Pallva period is found at Mahābalipuram. The theme is pretty well represented in the temple cars (10%, 31/305). In most specimens Kṛṣṇa stands lifting a hand with the fingers folded as. in *sūci mudrā*. Upon the tip of the raised index finger the mount rests Kṛṣṇa is surrounded by cowherds and others as seated in the *Śilpasara*.[82] In some specimens (Nos. 1989, 1999, etc.) Kṛṣṇa stands like Venugopāla. In a rare specimen (No. 2013) a *gopura* is found depicted on the mount,

1. 0.5. *Gopivastrāpaharaṇa* ;

Gopivastrāpaharāṇa (stealing the *Gopis* garments) is part of the Kṛṣṇa *lilā* theme. In this form *Kṛṣṇa* sports with women in the river Yamunā. He steals their garments without their knowledge and hides himself on a tree. (Fig. 38). The nude *gopis* beg the Lord to provide them with garments.[83] It is a popular theme in the temple cars (11.3%, 36/305) In most specimens *Kṛṣṇa* is found seated on a tree while the mude *gopis* stand below. In some specimens (Nos. 2027, 2041, 2045 to 2049) the branches of trees are curved like a disc. In a rare specimen (No. 2019) *Kṛṣṇa* invites the attention of *gopis* by playing flute. The enchanted *gopis* seem infatuated and stand embracing the tree (No. 2018). In another piece (No. 2029) they raise their hands above, indicative of total surrender. In some cases (Nos 2028 and 2030) the five hooded Ādiśeṣa peeps his face just above *Kṛṣṇa*'s head.

82. H. Krishna Sastri, *op. cit.*, p. 43.

83. *Ibid.* p, 47.

1.10.6. *Veṇugopāla* ;

Veṇugopāla or Gaṇagopāla or Muralīdhara is a form in which Kṛṣṇa is portrayed as giving music, "the food of love", to his followers. He is standing in *tribhaṅga* attitude with the left leg firmly placed on earth and the right leg bent slightly touching the earth with toe. Kṛṣṇa is usually two handed, which hold the *veṇu* (flute), the bored end of which is placed on mouth.[84] A number of specimens depicting Veṇugopāla are found in the temple cars (16%, 49/305). In some of them (Nos. 2061, 2062, 2067, 2070, and 2088), he is four handed holding the conch and disc in back hands. In a rare specimen (No. 2094) he is found seated in *vīrāsana* pose. In some the left leg is lifted, while standing on the right. In rare cases (No 2097) Rukmiṇī and Satyabhāmā are found standing on either side. Kṛṣṇa is beautifully decked with all kinds of ornaments including a *kriṭa makuṭa*, *vanamālā* and *pitāmbara*.

A rare specimen (No. 2053) depicting the ten armed type known as Madana Gopāla (Madana, the Cupid) is available. He bears the conch, disc, club, lotus, noose, goad, flower, arrow and sugarcane bow, in addition to the two hands playing flute.[85] Another specimen (No. 2077) with eight hands is also found In this image the five hooded Ādiśeṣa is portrayed above Kṛṣṇa's head. Kṛṣṇa is flanked by his consorts.

1.10.7, *Pārthasārathi* :

Lord *Kṛṣṇa* doing *Gitopadeśa* (sermoning the *Gitā*) to Arjuna as seated on his chariot is known as Pārthasārthi. According to the *Vāikhānasāgama*, Kṛṣṇa holds the reins in one hand and a cane in another. His

84. T.A. Gopinatha Rao, *op. cit*, pp. 201-8.
85. *Śrītatvanidhi*, Pt. I, 2.67.

right hand is in *vyākhyāna mudrā*. Arjuna stands on the ground with hands in *añjali hasta*. He holds a bow. The chariot is yoked with excellent stallions. Its dome bears a flag[86]. Three specimens (Nos. 2101 to 2103) of Pārthasārathi are traceable from the temple cars. In one (No.2103) *Kṛṣṇa* is holding the reins of a chariot pulled by four horses. His right hand is in *vyākhyāna mudrā*. Arjuna is found kneeling on the chariot with hands in *añjali hasta*. The chariot is of the *goratha* type (Fig.31). It has spoked wheels and two *vimānas*. A flag is found mounted on the front *vimāna* while the horses are in galloping pose.

2. *Śeṣaśāyi* :

Śeṣasāyi is also known as Jalaśayanamūrti, Śayanaviṣṇu, Raṅganātha or Rāṅgaśāyi and Padmanābha (one with lotus navel). He is represented in iconographic specimen as reclining on the coils of Ādiśeṣa. It is one among the earliest forms known to the art of Tamiḻaham. A specimen of the Pallava period is found in the Mahiṣasuramardini cave at Mahābalipuram. The theme is a popular one in the temple cars (4.4%, 48/1903). (Figs. 29-30,33).

Four types of *śayanamūrtis* (reclining Lords) such as Yogaśay anamūrti, Bhogaśayanamūrti, Viraśayanamūrti and Abhicārikaśayanamūrti are noted by T.A. Gopinatha Rao with reference to their usage by devotees with different objectives.[87] According to the *Padma Purāṇam* Viṣṇu sleeps in this form on his serpent couch, which floats on the Ocean of Milk. He is two handed. With one, he supports his own head which is held aloft while the other is laid flat on his thigh. One of his legs is placed on Lakṣmi's thigh, while the other is laid on Ādiśeṣa. A lotus emanating from his navel bears Brahmā. The

86. T.A.Gopinatha *Rao. op. cit.*, p. 211.

87. *Ibid.*, pp. 80, 91-6.

demons, Madhu and Kaiṭabha, hang from the stalk of lotus. Viṣṇn is surrounded by the *Āyudhapuruṣas*[88] like the *Śaṅkha*, *Cakra* and *Gada*[89]. *Śeṣa* is either five or seven hooded.[90]

Most specimens from the temple cars depict the Vīraśayanamūrti with two or four hands. Śridevi and Bhūdevi are seated near his foot, messaging them. Brahma is seated on the lotus. The *Āyudhapuruṣas*, Tumburu, Nārada and *Garuḍa* are present in most of them. In one piece (No. 2135) Brahma isfound standing near the foot while the lotus is missing. In some specimens (Nos. 2110, 2129 and 2132) Viṣṇu is found holding the stalk of the lotus with one hand. In one among them (No. 2132), Nṛsiṁha is found standing in *pratyāliḍhāsana* pose with hands folded in *añjali hasta*. In the four handed specimens (Nos. 2132 and 2135) Viṣṇu is found holding a club in one hand. A specimen (No. 2113) depicting Bhogaśayanamūrti is traceable from the temple cars. Śrīdevī is found seated near Viṣṇu's head. Gaṇapati is standing near his foot. Others present in the panel are three monkeys and three human beings. Two of them appear to be the demons, Madhu and Kaiṭabha. One is a lady. The monkeys may represent Hanumat, sugriva and Jāmbavat. Another rare specimen (No. 2145) depicts the Abhicārikaśayanamurti in which the

88. The term denotes the personified forms of weapons like *vajra*, *śakti*, gadā, *padma*, *cakra*, and *śaṅkha*. Iconographically they are also presented in human form and so called *Ayudhapurṣas* (T.A. Gopinatha Rao. *op. cit*,, p, 289).

89 *Śrītatvanidhi*, Pt. I, 2.3.

90. H. Krishna Sastri, *op cit*., p.52. *Śeṣa*, also known as Ananta (*an anta* : the death - less), is *nityasūri*, (ever liberated) and symbolises eternity (J.P.Souza, "The Serpent as a symbol of life and Immortality," *JIH* Vol, XLIV, Pt. *II*, August, *1966*, p. 411 ff). He is the chief among Viṣṇu's attendants and serves him as an umbrella when he walks, *a* throne when *he* sits, the platform when he stands and the bed when he sleeps. He serves also as a jewel lamp and cushion (*Nālāyiram*, *Iyaṟpa*, Tiruvandādi I, v. 53).

Lord is lying flat.[91] The body of the serpent is curved twice. He has five hoods. Excepting Brahma seated on lotus, no other attendant deity is present. The lotus is shown separately and not as emanating from the nevel of Viṣṇu.

Śeṣaśāyi is a symbolic presentation of the *pañcakrtya* concept in static form. His dynamic Śaivite counterpart is Naṭarāja. The close proximity of the Naṭarāja and Śayana Viṣṇu shrines at chidāmbaram is supposed to explain this philosophy. The conch and drum, the *gadā* and *abhaya mudrā*, and the wheel and flame of Viṣṇu and Śiva respectively are supposed to symbolise the activities of creation, maintenance and destruction.[92]

3. *Ādinātha* :

Ādinātha is also known as Ādimūrti, Vaikuṇṭhamūrti and Vaikuṇṭha-Nārāyaṇa. It is a form of Viṇṣu in which he is presented as seated on the coils of Ádiśeṣa with his consorts. It is a popular form in the temple cars (2.9%, 32/1093).

Ādimūrti is seated in *sukhāsana* pose. He is four handed, bearing the conch and disc in back hands. The front right hand rests on Ādiśeṣa while the left on his own left knee. Ādiśeṣa has five or seven hoods. Śrīdevi and Bhūdevi are seated to his right and left respectively. Their hands are in *aňjali bandha*. Ādimūrti is surrounded by the Saptaṛṣis (seven great sages), Indra, Dasāvatāramūrtis, Brahma, Śiva and others.[93] According to another version, Vaikuṇṭhamūrti is seated on the *karṇika* (pericarp) of a lotus. Lakṣmi and Bhūdevi are seated by his side. They have four hands bearing lotuses in back

91. of , The Kathmandu stene image (Joseph Campbell, *The Mythic* Image, (P, 144, Fig. 124).

92. C Sivaramamurti, *Naṭarāja in Art, Thought and Literature*, pp. 38–41.

93. *Brahmīyacitrakarmaśāstra*, ch, 11, vv. 1–30.

In the panel (Nos. 2229 to 2236 and 2239) depicting Mohini and Bhasmāsura, the former is nude or wearing transparent garments displaying the secret parts of her body. She holds either a flower or or mirror in one of her hands. Bhasmāsura stands with hands placed on his head. He is consumed by the flames from below (Nos. 2232 to 2236 and 2239),

Two rare specimens (Nos 2237 and 2238) depict the amorous intercourse between Mohini and Śiva, with the former holding the genital organ of the latter in her hands. In one (Nos. 2237) Śiva is found holding the breasts of Mohini. In both specimens Śiva isfour handed, carrying the antelope and chisel in back hands. Śiva is nude while Mohini is found with an underwear. Both are adorned with *skandhamālās* (No. 2238). The theme depicts the birth of Kaiyaṉāṉ (Hariharaputra) who is supposed to have born in the *kai* (hand) of Viṣṇu.[109] Both are found swinging a cradle in some panels (Nos. 2240 to 2242). The baby, Hariharaputra, seems to be placed on the cradle.

A good many number of panels (Nos. 2243 to 2266) depict Mohini with the *ṛṣis* of Dāruka forest. In these images Mōhini and the *ṛṣis* are nude. She is always surrounded by one or more *ṛṣis*. Some look at her with wonder. Some hold their hands above their heads, indicating surrender. Some catch hold of her feet under the spell of libido. Some are found holding their genital organs in their own hands. One particular specimen (No. 2261) depicts Mohini as holding the beard of a *ṛṣi* with one hand and striking at his head with another. In another piece (No. 2266) Mohini is dancing, while the *ṛṣis* are playing musical instruments.

109. Gustav Oppert, *op. cit.*, p. 509. For a detailed study and figures see my article in the previous note.

8. *Gajendramokṣam*:

Gajendra, the king of elephants, was once caught by a crocodile, while allaying his thirst in a pond. At once he began to invoke Lord Viṣṇu, the redeemer of his devotees-in-trouble. He immediately hastened to the spot and redeemed the elephant by slaying the crocodile with his disc. In this form Viṣṇu is known as Varadarāja or Karivarada. It is a popular theme in the temple cars (3.4%, 27/1093).

In most specimens in the temple cars Viṣṇu is depicted as standing near Gajendra placing one of his hands on Gajendra's head in the blessing attitude. In a rare piece (No. 2276) Viṣṇu is presented as flying on his eagle vehicle, *Garuḍa*. Gajendra and the crocodile are presented in zoomorphic form. The latter is depicted as catching one of Gajendra's legs with his snout. Gajendra lifts his trunk above in the act of praising Viṣṇu. Viṣṇu is four handed and bears the conch, *varada mudrā*, *abhaya mudrā* and disc. In some specimens (Nos. 2284, 2281 and 2288) he pats the elephant with one hand. In a rare piece (No. 2288) the redeemed elephant is found flying to heaven. In another piece (No. 2289), Viṣṇu stands placing his left hand on Gajendra's forehead. He bears the conch in *vyākayāna mudrā*. The standing Viṣṇu is overshadowed by the five hooded Ādiśeṣa. Above are found two *vidyādharas* seated on lotus flowers with hands folded in *añjali hasta*. Near Viṣṇu to his left stands Ammaṉ with the babies, Muruga and Gaṇapati. The presence of Ammaṉ in the Varadarāja panel is enigmatic while it is expected to be so in Śiva's Gajasaṁhāra form (No. 496).

9. *Manmatha* :

Manmatha, the Hindu Eros, is considered to be ths son of Viṣṇu. The *Amarakōṣa* and *Śilparatna* consider him as synonymous with Pradyumna, son of *Kṛṣṇa*, one among the *caturviṁśati* (twenty

four)[110] forms of Viṣṇu. Manmatha is seated on a red lotus with his consort, Rati, on his left thigh. He is four handed bearing the sugarcane bow, flower-arrow, *varada mudrā* aud *abhaya mudrā*. As an alternative the hands hold the noose and goad instead of the two *mudrās*. He wears a *ratna makuṭa* (jewelled crown).[111] According to the *Viṣṇudharmottara*, he has eight hands bearing the conch, disc, bow, arrow and the other four hands touching the bosom of his consorts. [112] His four consorts are Rati (love), Priti (pleasure), Śakti (power) and Bhedaśakti (jealousy). [113] Manmatha is a popular theme in the temple cars (2.3%, 25/1093). In most cars Manmatha and Rati are presented in separate niches in the front or back side in the first or second tier. This type of theme got popular with the Nāyaks who provided them a place in *maṇḍapas*.

Most specimens depict Manmatha and Rati as each of them seated on a parrot (Nos. 2295, 2299, 2302, 2303, 2304, 2319, etc.) or swan (Nos. 2297, 2298, 2301, 2314, etc.), or Manmatha on parrot and Rati on swan (Nos. 2313, 2314, etc.). In a rare piece (No. 2300) both of them are seated on the same swan. Another piece (No. 2318) depicts them as mounted on a swan and parrot respectively which in turn are lodged on chariots. (Fig. 83–84).[114] In most cases they are two handed and bear the sugarcane bow and flower-arrow, ready for the shot.

110. They are Keśava, Nārāyaṇa, Mādhava, Govinda, Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śridhara, Hṛṣikeśa, Padmanābha, Dāmodara, Saṁkarṣaṇa, Vāsudeva, Pradyumna, Aniruddha, Puruṣottama, Adhokṣaja, Nṛsiṁha, Acyuta, Janārdana, Upendra, Hari and Kṛṣṇa (cf. the *dvādaśa mūrti*, *supra p.* 151).

111. *Śilparatna*, ch. 23, vv. 82-83.

112. T.A. Gopinatha Rao, *op. cit.*, p. 278.

113. *Śritatvanidhi*, Pt. I, 2.75.

114. Indian literature often associates them with the breeze chariot for their *vāhana*

Manmatha's arrow is expected to be a five edged one,[115] as depicted in two specimens (Nos. 2295 and 2293).

Manmatha and Rati seem to owe their popularity in the temple cars for two reasons. :(1) As an impact of the general trend of Nāyak art and (2) the existence of a variety of erotic sculptures deemed their presence essential as the presiding gods over all erotic dalliance. The latter symbolism is found illustrated in a beautiful panel (No.2298) in which a group of three persons are engaged in sexual union while Rati seated on her swan vehicle shoots the erotic arrow on them.

10. *Viṣvaksena* :

Viṣvakesena is considered to be a form of Kṛṣṇa whose handsome countenance was tarnished due to *śani dṛṣṭi* (evil effect of Śani's look).[116] So the head of the son of Airāvata was fitted to him. Thus, he appears as a Vaiṣṇavite version of Gaṇapati. The Śrīvaiṣṇavas treat him as the God of obstacles and propitiate him at the commencement of all ceremonies. The *Śrītatvanidhi* quoting the *Padmasaṁhita* of the *Pāñcarātrāgama* provides him with four hands bearing the *tārjanī mudrā*, conch, disc and club. He is expected to be seated in *sukhāsana* pose with the right leg pendant from the pedestal.[117] Viṣvaksena is a popular theme in the temple cars (24%26/1093) and appears in the front first tier in Viṣṇu cars.

115. According to the *Māyāmata*, the five faces are representative of the cruel teeth of women such as *tapanī* (the tormentor), *dāhini* (reconsumer), *sarva mohini* (that which completely infatuates), *viśva mardini* (the all destroyer) and *marani* (the killer) (H. Krishna Sastri, *op. cit.*, p. 62). In literary tradition, they are supposed to represent the five flowers, viz., lotus, mango, *akśoa*, jasmine and *nilam* (blue). So, he got the epithets *paṅcabāṇa* or *paṅcaśara*.

116. Śani is one among the nine planetary deities, viz., Sūrya (Sun), Candra (Moon), Budha (Mercury), Sukra (Venus), Maṅgala (Mars), Bṛhaspati (Jupiter) and Śani (Saturn).

117. *Śrītatvanidhi*, Pt. I, 1.70.

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109. Gustav Oppert, *op. cit.*, p. 509. For a detailed study and figures see my article in the previous note.

.5%. 5/2093) depicting Sudarśana are found in the temple cars. Two of them (Nos. 2345 and 2350) depict him within the circular disc itself while others are in the *ṣaṭakoṇa cakra*.

Symbolically the Sudarśana Cakra is considered to represent the Creator's mind wherein the interlacing triangles are symbolic of the evolutionary and involutionary cosmic functions. The same hexagon as found in the Śrī Cakra of the Śāktas is supposed to symbolise the Divine Embrace of Śiva and Śakti.[120] In early Vaiṣṇava hymns the wheel is supposed to symbolise time and denoted as *kālaccakkram* (the Wheel of Time).[121]

12. *Some rare forms :*

A remarkable specimen depicts Viṣṇu as Ekapāda in which Viṣṇu stands as the one footed Lord in *samabhaṅga* pose. He is four handed and bears the conch, *varada mudrā*, *abhaya mudrā* and disc. Śiva and Brahma are emanating from the right and left knee of Viṣṇu. They are diminitive in stature and grow upto Viṣṇu's hip. Both are four handed and hold the front hands in *añjali hasta*. Śiva bears the antelope and chisel and Brahma the rosary and wafer jug in their back hands. In front of Śiva and Brahma, their *vāhanas*, the bull and swan are found standing.

Some other specimens depict Viṣṇu in various seated postures. In one (No. 2352), he is seated in *vīrāsana* in imitation of Dakṣiṇāmūrti. In some (Nos. 2353, 2355 and 2356) he is seated on a Lotus. He seems to bear a Goddess in his front hands while the back hands hold the conch and disc (No. 2355). In another specimen he is six handed and bears the

120. E. B. Havell, *The Art Heritage of India*, pp. 12-16.
121. Nālāyiram, *Tiruvaymoli*, 3, 4th Ten, v. 6.

conch, *varada mudrā*, *abhaya mudrā* and disc in them. Two hands are found bearing two inverted vessels. In another specimen (No. 2354), Viṣṇu is seated in *uṭkuṭikāsana* pose These images seem to present Yogiśvara Viṣṇu in various poses.

A number of specimens (Nos. 2359 to 2363) depicting Pañcamukha Āñjanēya (the five faced Hanumat) are found in the temple cars. [122] These images are provided with the faces of monkey, lion, eagle, boar and horse. The heads are in two tiers with the horse face in the second tier. [123] But in the specimens under consideration the faces are in one row in the order of (right to left) eagle (uman face with aquline nose), lion, monkey, boar and horse. They are endowed with ten hands. According to the *Śritatvanidhi*, the hands bear the sword, trident, *kaṭvaṅga*, noose, goad, a garland, a tree, *gomutrikai* and a *muṇḍa* (headless body).

A remarkable specimen (No. 2358) depicts Mahāviṣṇu as seated on the Hanumant *vāhana*. (Fig. 45). He is four handed and bears the conch, *varadā mudrā*, *abhaya mudrā* and disc. Hanumant is seated in *pratyāliḍ-hāsana* pose. Viṣṇu sits on his shoulder suspending both the legs donw on Hanumant's chest. The latter bears Viṣṇu's feet as rested on his hands Another remarkable piece (No. 2359) depicts the Viṣvarūpa-darṣana of Mahāviṣṇu by Hanumant [124]

Viṣṇu as the God of Protection, Plenty and Prosperity got a prominent place in all *purāṇams* and epics. The *avatāra* forms had developed through

122. For a detailed study see. Raju Kalidos, "Pañcamukha Ānjaneya in canonical Literature and Art," *East and West* (Rome-in press).

123. *Śritatvanidhi*, Pt. I, 2. 75.

124. cf. the Viśvarūpa of Pārthasārathi (K. K. Pillay, *op. cit.*, pd. 379-80).

the ages with their roots in Ṛg *Veda* which added to the increasing popularity of Viṣṇu. Some of the *avatāras* like Śrí Rāma, Kṛṣṇa and Nṛsiṁha exalted Viṣṇu's place in Hindu mythology and added cult value. So the multifarious activities connected with these *avatāras* are popularly represented in temple cars. Apart from them, the minor incarnations of Viṣṇu like Mohinī, Manmatha and Gajendramokṣa are also popular. These forms owe their popularity to the folk value that they commanded as themes of common interest.

Impact of other sects also contributed for the development of Vaiṣṇava iconography. The reclining form of Viṣṇu as Seṣaśāyi seems to have been an inspiration of the Buddhist theme depicting the Buddha's *parinirvāṇa* form. Tantric Buddhist impact is traceable in the polpcephalous forms of Viṣṇu like Viśvarūpa, Aṣṭamukhagaṇḍabhēruṇḍa-Nṛsiṁha, Pañcavaktra-Nṛsiṁha and Pañcamukha-*Āñ*janeya. Śaivite impact is found in some of the forms of Viṣṇu as depicted in the temple cars. The rare Sthūṇa-Nṛsiṁha who emerges from the pillar with his leg in *kuñcita* pose show unmistakable traces of Gajasaṁhāramūrti. The arrangement of heads for Viṣṇu in tiers seems to have been done in imitation of Mahāsadāśiva. The rare panel of many faced gods from the Gaṇapati car of the Tirukkāmeśvara Temple at Villiyaṉūr suggests the catholicity to which various sects seccumbed for widening the horizon of their iconography. The emergence of Mārīca from the deer shot by Śrī Rāma is a deliberate attempt to imitate Mahiṣāsuramardini theme. Depicting Pārthasārathi with a hand in *ñana mudrā* reminds Dakṣiṇāmūrti. Yoga-Nṛsiṁha imitating Gaṇapati and the depiction of Viṣvaksena in various forms like dancing and wooing are in sheer imitation of Nṛtta and Ucchiṣṭa-Gaṇapati forms.

Sectarian rivalry also led to the deveJopment of some iconographical forms. If the Śaivites could find a Śarabhamūrti to chastise Nṛsiṁha

the Vaiṣṇavites found no excuse for the discovery of an Aṣṭamukhagaṇḍabheruṇḍa-Nṛsiṁha to devour Śarabha. Generally, the Vaisnavites had no tendancy to denigrade Śiva. The eight-faced Nṛsiṁha who punished Sarabha and the Ekapāda-Viṣṇu are very rare forms. On the other hand the Vaiṣṇavites quenched their sectarian bitterness by not representing Śaivite themes in their cars. Thus various factors like the popularity of the *avatāras* due to their epic status impacts of other sects and sectarian motives had contributed for the development of Vaiṣṇava iconography. In view of the representation of Viṣṇu in Śaivite cars, his images are found in an increasing number in the temple cars.[125]

125. For a statistical analysis see Raju Kalidos, "The Wood carvings of Tamil Nadu: An Iconographical Survey", *Journal of the Royal Asiatic Society of Great Britain and Irelard*, London, 1988 No. 1; See also *my* article on "Vaiṣṇava Iconography of Early Medieval South India : A Quantitative Analysis", Seminar Paper, B.H.U. Varanasi, 1989 (communicated to the *Bulletin of the School of Oriental and African Studies, London*).

VII

Iconography of Brahma and Minor Gods

VII

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1. *Brahma* :

Brahma is the God of Creation. He is variously known as Caturmukha (the four faced), Pitāmaha (the great Patriarch), Prajāpati (Lord of Creatures), Padmajā (Born of the Lotus), Kamalāsana (one seated on lotus), Hiraṇyagarbha (Born of the golden egg) and Sāvitrīpati (spouse of Sâvitri).[1] He is a less popular figure in the temple cars (1 3%, 37/2795).

Brahma is a four headed god with four hands and eight eyes. He bears the *kamaṇḍalū* (water jug), *akṣamālā* (rosary), *sruk* (sacrificial ladle) and *sruva* (spoon). The last two may also be replaced by the *varada mudrā* and *abhaya mudrā*. His ornaments include the *yajñopavita*, *karṇa*

1. P. Thomas, *op. cit.*, p. 23; Heinrich Zimmer, *The Art of Indian Asia*, p. 168.

or *makara kuṇḍalas*, a garland and a girdle. He is flanked by Sarasvati [2] The *Silparatna* provides him with *ratna kuṇḍalas*, the deer hide as dress and a long beard.[3] His *vāhana* is swan. He may also be seated on lotus. Brahma in his Vidibrahma form has ten or twelve hands [4]

Depicted in his polycephalous form Brahma possesses three to five heads. He is mostly four handed. Rare specimens provide him ten (No. 2390) or eight (No. 2400) hands. In most of the specimens the hands bear the *kamaṇḍalū*, *varada mudrā*, *abhaya mudrā* and *akṣamālā*. In some the front left hand holds a book instead of *varada mudrā*. Some specimens (Nos. 2381 and 2396) depict him as holding the *viṇā* in his front hands. Brahma is either seated or standing. He is seated mostly in *sukhāsana* pose or seated on either a swan (Nos. 2366, 2367, 2383, 2389, 2393, etc.) or lotus (No. 2379). In a rare piece (No. 2376) he is seated on ground in *padmāsana* in the *dhyāna* (meditation) attitude. [5] In general he is found alone. In a few he is in the company of Sarasvati (No. 2367) or both Sarasvati and Sāvitri (Nos. 2387 and 2392). (Fig. 61). In soms images (Nos. 2364, 2381. 2388, 2390, 2391, 2397, 2398 and 2399) the heads are arranged in a single row and are bearded. In one (No. 2385, the heads are in two tiers with three in the first tier and one in the second. In another rare piece (No. 2384) Brahma is three legged.

2. *Minor Gods and Goddesses :*

The list of minor gods is a voluminous one in Hindu mythology. They include village gods like Karuppaṇacāmi, snake gods the eight

2. *Mānasāra*, ch. 51, vv. 13-22
3. *Śilparatna*, ch. 25, vv. 122-7,
4. *Śrītatvanidhi*, Pt. I, 4.6.
5. It is a unique piece exhibiting the influence of the famous Trimūrti of Elephanta of which the original is only a bust. The specimen under consideration presents a full view of the Lord.

directional deities, sages and seers, and the demi-gods like the *Aśvins*,s *Gāndharvas*, *Kinnaras* and others. All these gods are found represented in the temple cars (6%, 173/2795)

2.1. *Village Gods* :

Among the village gods, Karuppaṇacāmi (popularly known as *karuppu* - black) is a popular *grāma devatā* (village deity) or *kulaldevatā* (family god) in Tamiḻaham. *K*aruppaṇacāmi is mostly a standing figure. He holds a sickle vertically in right hand The left hand bears a club which is suspended below and allowed to rest on earth. He is adorned with beads and bangles. The locks are arranged in the shape of a ball, leaning side-wise towards the left. In some specimens (Nos. 2405, 2408 and 2423) he is decked with *skandhamālās* In a rare specimen (No. 2411) his body is tied with a chain. He is called Saṅkili Karuppaṉ (the chained *K*aruppaṉ).[6]

A rare specimen (No. 2406) depicts Mahāśāta, also called *Ārya-śāsta* and Hariharaputra. He is seated on an elephant in *mahārājalīlāsana*. He is two handed and bears a *ceṇḍu* (mace) in right hand, The left hand rests on the knee of the raised leg. Decked with silk garments, *skanda-mālā, patra kuṇḍalas* and pearl necklace, he is surrounded by his wife (Prabha) and attendanet.[7]

2.2. *Nāgas* :

The *nāga* (snake) cult is an antique one whose origins are shrouded in pre-history. The earliest reference to snake gods is found in the *Atharva*

6. Chains, spears and bill-hooks are his symbols (H. Krishna Sastri, *op. cit.*, p.230).
7. *Śilparatna*, ch. 25, vv. 68-72,

a *Nāga* Temple is found in a panel.[8] Fa-hien and Hiuen Tsang refer to *Nāgas* as guardian deities who bestow prosperity and security. There are references[9] to *Nāgaloka* (the world of serpents, i.e. the netherlands) and a *Nāga* in *Caṅgam* literature. Among the Pallava monuments of Mahābalipuram the *Nāgas* are found. Toṇḍaimān Iḷantiraiyaṉ, the progenitor of the Pallava dynasty is said to be an offspring of Cōḷa-*Nāgas* liaison.[10] *Nāgas* are adored as *kula devatās* in Tamiḻaham. The *Nāgas* are considered to be guardians of fertility.[11] The *Nāga* symbolim for fertility is illustrated in temple architecture in the form of *Nāgapāśa*, the symbolic union of *Nāgas* and *Nāginis* is an intertwined pose. *Nāgas* are poppular in the temple cars (10%, 18/173).

Nāgadevatā is a three eyed and four handed being He wears *karaṇḍa maukuṭa*. A five hooded snake is shown above his head. In the back hands he bears snakes and in the front the *varada mudrā* and *abhaya mudrā*.[12] The serpent God is partly human (above hip) and partly snake (below hip). The head is over-shadowed by a snake of one or three or five or seven hoods.[13] According to *agamas* the eight famous snakes are Śeṣa or Ananta, Vasuki, Takṣaka, Kārkotaka, Padma (Abja), Mahāpadma (Mahābhuja), Saṅkalpa and Kuḷika.

Ananta, Vasuki and Kāḷiya are the snakes whieh appear quite often in the temple cars. They are represented only in zoomorphic form with five hoods. Some specimens are found in the Kṛṣṇa car of the Nāgarāja Temple at Nagercoil due to the obvious reason that the

8. James Fergusson, *Tree and Serpent worship*, Pl. XXIV, Fig. 1.
9. *Puṟanāṉūṟu*, 367, 179.
10. I.A, XXVII, p. 235; Vincent Smith. *The Early History of India*, pp.490-1.
11. Heinrich Zimmer, *op. cit.*, p. 353.
12. T.A. Gopinatha Rao, *op. cit.*, p.553.
13. *Śilparatna*, ch. 25, vv. 130-1. Such specimens are found in the Amaravati monuments (James Fergusson, *op. cit.*, Pls. LXXII, 2, XCI).

main shrine here is dedicated to Nāgarāja (King Cobra). In a number of temple cars (Nos. S.CLXIX, S.CLXXIX, S.CC, etc.) the five hooded cobras are found as brackets in the first tier. In other cars (No S.CLXXIX) they appear in a miniature row below the first tier. These cars confirm the position of *Nàgās* as guardian deities. In a rare specimen (No.2430) a five hooded cobra is adoring a Liṅga. A number of specimens (Nos.2433 to 2438) depict a snake charmer enticing a cobra with the use of pide-pipe. The dancing cobra is being worshipped by ladies who are found in the panels doing *añjali*. Another piece (No. 2437) depicts Rāhu and Ketu, the ascenting and descending nodes of the moon, members of the *Navagṛha* (Nine Planets) family.[14] Ketu has the face of a five hooded snake and Rāhu has human face and the body of a snake. Both have horns (Fig. 79).

2.3. *Aṣṭadikpālās* :

Aṣṭadikpālās (the eight directional deities) or Dikṣetrapālās (guardians of directions) are Indra (East), Agni (South East), Yama (South) Nairutti (South West), Varuṇa (West), Vāyu (North West), Kubera (North and Īśana (North East) Many of them such as Indra, Agni, Yama and Vayu were dominant gods in the Vedic pantheon who were relegated to minor status later.

Indra is the king of gods who reigns from *svarga* (heaven) was one among the gods, who churned the Tiruppārkaḍal and took the Airāvata. for himself. In all iconographical specimens, he is seated on Airāvata. He is usually four handed. In one specimen (No. 2419) he bears the *sūci mudrā, varada mudrā, abhaya mudrā*, and thunderbolt. Indra is decked with numerous ornaments like *karaṇḍa makuṭa, skandhamālā, hāra* and *keyūra.*

14. *Supra*,

Agni is depicted with two heads. He sits on the ram. He is also found seated on a *bhadra pīṭha*. Sometimes, he is depicted like an old man with beard (No.2453). In the four hands he bears a snake, trident, lotus and fire (Fig.82). Yama stands on a *padma pīṭha* (No.2457). His *vāhanā* the he-buffalo, stands behind him. He has four hands bearing the noose, skull, trident and goad (or club)?). He wears a *kriṭa makuṭa* with *jvāla* behind. Nairutti (No.2461) stands on a *padma pīṭha* behind whom his *vahana*, the ass (or horse?) stands. He is two handed and bears a *daṇḍa* in right. The left is suspended below. He is adorned with a *kriṭa makuṭa*, *skandhamala* and other ornament. Varuṇa (No. 2458) stands on a *padma pīṭha*. He is four handed and bears a *daṇḍa*, *varada mudra*, a plough and bunch of paddy crop. His *makara vāhana* stands behind him. He is decked with a *kriṭa makuṭa* and *skandhamālā*. Vāyu (No. 2454) is seated on deer. He is two handed and bears two discs. The deer has beautiful antlers (Fig 74). Kubera (No. 2460) is a bulky person with a big belly. He is seated in *sukhāsana* and bears a conch in the right hand. The left hand is placed on the thigh.

2.4. *Ṛṣis and siddhas* :

*Ṛ*sis[15] appear in temple cars either independently (16.8%. 29/173 or in connection with the following themes : Vyāgrapāda and Patañjali either adoring Liṅga or witnessing Naṭarāja's dances, *ṛṣis* witnessing

15. *Ṛṣis* (seers) are said to be 48,000 in total. Seven of them, *Sapta*ṛ*ṣis*, are expected to be born in each and every aeon. Accordingly, the *Sapta*ṛ*ṣis* of the present aeon are Marici, Atri, Aiṅirasr, Pulastya, Pulaha, Kratu and Vasiṣṭha. *Ṛsis* are divided into three classes such as *Brahma*ṛ*ṣi* (e.g, Vasiṣṭha), *Rāja*ṛ*ṣi* (e.g. Visvamitra) and *Deva*ṛ*ṣi* (e.g. Kāsyapa) (Veṭtam Mani, *Puranic Encyclopaedia*, pp. 651-2).

the marriage of Śiva, Bṛṅgi in some Ardhanārīśvara panels, Śukrācārya in Vāmana panels and Viśvāmitra in the *Rāmāyaṇa* panels.

The amorous intercourse between Viśvāmitra and Menakā is a popular theme (Nos. 2462 to 2468). Menakā was an *Apsārā* (semi-divine nymph), who was sent by Indra to distract Viśvāmitra from meditation Accordingly, the sage fell in love with Menakā, gave birth to a female child and deserted both. A panel (No. 2465) depicts the the nude figure of Viśvāmitra going after the dancing Menakā. In other panels (Nos. 2462 to 2564, 2466 and 2467) he is found closing his eyes with one hand and extending the other hand in the act of refusal. Menakā stands before him with the baby, Sakuntalā, in her arms.

Among the other *ṛṣis* depicted quite often are the three legged Bṛṅgi (Nos. 2469 to 2471, Fig. 88), sage Nārada (Nos. 2472 and 2473) who holds a *tambūra* (violin) in his hands and Śuka (Nos 2474 to 2478) the parrot headed *Brahmaṛṣi*.

Siddhās are popular in temple cars Several of them are found riding a lion (Nos. 2482, 2483, 2491 and 2494).[16] Some are caricatureed as clowns standing in a peculiar pose with hands and legs curved in a zig zag way (Nos. 2484 to 2487). Some are found with their phallus erect towards their own heads (No. 2488). Some are in the act of sucking their own phallus (Nos. 2787, 2793 and 2796). Others are found seated in *yogāsana* pose with their legs tied by *yogapaṭṭa* (Nos. 2489 and 2492).[17]

16. Some of the Tamil *Siddhas* are said to have tamed lions and even rode on them.

17. There were two schools of *siddhas* who aspired to attain supernatural powers through either *yoga* (meditation) or *bhoga* (sexual enjoyment). Such of those deceitful *yogis* (*Tirumandiram*, v. 814) who believed in *bhoga* are caricatured in these panels. Such of them sucking their own phallus represent those *siddhas* who belived that by swallowing semen one could attain miraculous powers (Kamil V. Zvelebil, *The Poets of Powers*, pp. 79, 140–1). The juxtaposition of these images with those *siddhas* who are in *yogīsana* pose in the temple cars confirm that all the panels under consideration relate only to the esoteric practices of the *siddha* cult. For details see my article in *East and West*, 36 : 1–3, 1986.

2.5. *Demi-Gods* :

The list of demi-gods as found in the temple cars includes *Aśvin*, *Kāmadhenu*, *Kinnaras*, *Gandharvs*, Revanta and others.

The *Aśvins* were horse-faced twins. They were celestial physicians and charioteers, noted for their sparkling youth, strength and vigour. Most specimens (Nos. 2496 to 2050, 2502. and 2503) depict them as playing the *vīṇā*. (Fig. 85). Sometimes *Yakśas* (No. 2501) who are also horse-faced[18] appear in temple cars.

Kāmadhenu (the wish fulfilling cow) is depicted in some panels (Nos. 2504 to 2509). She is presented in therianthropic form with a human face and cow body. She has a beaming face and brimming udder. She has wings (No. 2509). In a rare piece (No. 2506) *Kāmadhenu* is feeding her calf, called Nandini. Some specimens depict *Gandharvas* (Nos. 2510 and 2512) with animal faces, human bodies and many legs. A piece (No 2511) depicts a *Kinnari*, the divine musician. He has a bird-like body below the navel. The is found playing a *tambūra*.

A rare specimen (No. 2516) depicting Revanta, the son of Sūrya (Sun God), is available. He is a popular figure in North Indian art. He rides a caparisoned horse, accompanied by a hunting party, including dogs.[19] He holds a javelin and sword in his hands.[20] The specimen under consideration depicts Revanta as seated on horse back carrying a lance in one hand and holding the reins in another while the horse is accompanied by a hound.

18. Hermann Goetz, *op. cit.*, Fig. in page 49.

19. B.N. Sharma, *Iconography of Revanta*, p.25; the same author's "Revanta in Literature, Art and Epigraphs," *East and West*, 23: 1-2 (March-June 1973), pp. 155-68.

2.6. *Ācāryapuruṣas* :

Among the Samayācāryas (religious teachers) the oft represented in the temple cars is Uḍaiyavar Śrī Rāmānuja (Nos. 2517, 2518, 2524 to 2526). Usually seated on a lotus pedestal in *padmāsana* pose, his hands are in *añjali hasta*. A flag-staff is held in the grip of right hand. He has a shaven head and bears the holy *Ūrdhvapuṇḍra* (in Tamil *Tirunāmam*) on fore-head. (Fig).[21] In some other panels Maṇavāḷamahāmuṇi, another votary of Vaiṣṇavism, is represented. Of the same pose as Śrī Rāmānuja, he is seated on a *bhadra piṭha*. He wears a turban on his head. Above is found the five hooded Ādiśeṣa, sheltering his head. He holds a *tridaṇḍa* (tri-faced staff) in the grip of right hand. He is decked with a number of jewels.

2.7. *Bhūtagaṇas* :

Bhūtagaṇas (grotesque goblins) are a universal theme in the temple cars. The central part in the first tier of the second and fourth sides are reserved for them in most of the cars. A variety of Bhūtagaṇas are presented here. The theme is an ancient one. It is found among the monolithic monuments at Mahābalipuram and Kaḷugumalai.

The *Bhūtagaṇas* are usually presented in groups of three, five or seven They are short and stout, often multiarmed with animal faces. They stand on a lion, blowing horn or lifting two hands above in the pose of supporting something. Lodged in the lower most tier in the temple cars, these are supposed to bear the weight of the cars. In rare cases Viṣṇu (No. 2555), Lakṣmī (No. 2556), Gaṇapati (No. 2565) and Karuppaṇacāmi are present among the *bhūtas*. Some of the *bhūtas*

21. *Śrītatvanidhi*, Pt, III, 6.24.

are provided with the faces of lion (Nos, 2532, 2536, 2538, 2543, 2545 2549, 2552 and 2559), elephant (2531) and monkey (No. 2562). Also they are many faced (No. 2570). Some are feminine and presented with a robust stature like amazons (Nos. 2542 and 2568). Unually four handed and in rare cases (Nos. 2570 and 2573) ten or twelve handed, they carry musical instruments like horns, conch (so called (*Caṅku-bhūta* conch goblins), pipes, *mattaḷam* and *parai* The *bhūtas* hold some weapons like clubs, daggers and swords in the pose of action. Some (No. 2533) are found bearing pots of toddy. In some quixotical specimens (Nos. 2548, 2551, 2553, 2554, 2557 and 2558) the genital organs of the *Bhūtas* are held tight in the grip of the mouths of snakes whose tail the demons hold in both of their hands as flown aroued their own necks The *bhūtagaṇas* are always depicted as a gay and happy gang in dancing pose,[22] exhibiting ecstatic joy.

3 *Miscellaneous* :

3.1. *Yāḷippeṇ* :

Yāḷippeṇ or *Yāḷappeṇ* (lady of the leogriff) is mostly a decorative feature and appears in the first tier of the cars. She is seated on a *yāḷi*, mostly in the act of playing a *viṇā* (Nos. 2578, 2591 to 2593) in a majestic pose of repose. Some of them standing on *makaras* (dolphins or sharks) are called *Makarappeṇ* (No. 2574).

3.2. *Rustic Scenes* :[23]

A number of panels depicting the day-to-day aspects of the life of the Tamils are forthcoming from the temple cars. The following

22. cf. The *Bhūtagaṇas* in the Veṭṭuvāṅkōyil at Kalugumalai (C. Sivaramamurti, *Kalugumalai and Early Pāṇḍyaṉ Rock-cut Shirnes*, pp. 18-19).
23. Some miscellaneous themes and some rustic aspects are included in this section (.9%, 25/2795).

are few among them : *bhaktas* (devotees) carrying fruits to temples (No. 2595), *bhaktas* enacting *kāvaḍi* (Nos. 2596 to 2598) (Fig.92), a gypsy sooth-sayer (No. 2600), a male and female gypsy carrying a prince and princess on their shoulders respectively[24] (No.2601), ladies playing *kōl*[25] (Nos. 2603 and 2615), two women engaged in a violent fight holding each other's tuft (No. 2604), one (No. 2605) or two ladies (No. 2614) engaged in husking paddy with the use of *ulakkai* (wooden pestle) (Fig. 91) and stone mortor and a man drawing milk from cow (No. 2607 and 2617).

Iconography as a Mirror of Social Life :

Icons not only display the various iconographical forms enumerated in the *āgamas* and *śilpaśāstras* but also reflect the social life of the land. They reflect the social trends relating to the position of women, the dress of the people, their coiffure, ornaments, food and dress habits.[26]

Women were inferior to men. The presence of Śakti goddesses in the company of their consorts indicate that women were subservient to men. Ammaṉ is presented in the Tripurāntaka or Gajasaṁhāramūrti panels as witnessing the feat of Śiva with wonder and surprice. On the other hand if presented alone she herself performs similar acts of heroism. Even in the *ūrdhvatāṇḍava* panels which presents the conflict between the male and female principles. Ammaṉ is supposed not to imitate an act that her male counterpart does. In some such panels Ammaṉ displays the *vismaya* (wonder) *mudrā* which is an acceptance of the superiority of men

24. A popular theme in the *maṇḍapas* of the Nāyaks. One such is found in the Kallarpirāṉ Temple at Śrīvaikuṇḍam.
25. Two or more girls holding each two *kōls* (short wooden canes) and striking the *kōls* while dancing.
26. For a detailed study see Raju Kalidos, Iconography of Early Medieval South India, Vols. I and II (Thanjavur, 1986-1989).

According to orthodox Hindu tradition women cannot sit in the presence of men or argue out problems openly with their male superiors. This idea is pointed out through the *ūrdhvatāṇḍava* in which Kāli is hesitant to perform a dance mode such as lifting the leg publicly. Though the woman is unwilling to do it in the presence of men, she does the same (i.e, lifting the leg *ūrdhva*) secretly as depicted in a number of erotic sculptures (Nos. 2635, 2645, 2744). Here the lady does not feel constrained to do it in the presence of her male counterpart. This indicates that women were a force in the Hindu household, though denied equality of status openly, their influence in censoring men's opinion was substantial.

Men wore a lion cloth tied to the hip. The rest of the body was uncovered. Women had a similar loin cloth called *cilai* which was thrown across the shoulder to cover the chest also. At times women in the higher rungs of society wore a chest piece called *kaccai*.[27] The locks of hair were neatly trimmed with comb and fashioned in different modes of braid. Men had braids and were helped by their wives to trim them. A number of ornaments including ear studs, nose studs, bangles, anklets and so on were in use. In some circles such as the region inhabited by the war-like tribes like the Kaḷḷar and Maravar in the Far South the women had big ear ornament called *ōlai* (literally leaf, *patra* in Sanskrit) as fit in their bored and pendant ear. *Pullakku* was a nose ornament which hung up to the upper lip (No. 2618). All these reflect the medieval social habits of the Tamils.

27. Impacts of modern dress are not at all found even in contemporary cars. Rarely we ccme across a lady with locks cut in the pop fashion or wearing a petticoat in Western fashion (No, 2619). Some rare specimens depict the goddesses with modern sarees and jackets, *Vide.*, Raju Kalidos," Western Impact on Tradiational Hindu Sculpture", Paper presented in the ICHR Seminar, Bangalore University, Bangalre, 1983.

VIII

Erotic Symbolism

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The temple cars are a repository of the erotic art. The erotic dalliances of men and women, gods and goddesses and even seers and sages are carved in a bewildering variety of poses. Most of these sculptures appear in the first tier of the right and left sides of the cars. It is a popular theme (6.3%, 177/2795) and rarely absent in any car.

Ordinarily a man (Nos. 2620, 2627, etc.) or a lady (No. 2623) is lying on a cot upon whom the partner of the other sex lies in union. Often the person below reclines on a pillow. The amorous couple have a blanket covering them so that they are not noticed by anybody (No. 2628).[1] Some are found using an easy chair (No. 2622). Some times attendants are present (No. 2626). Sometimes the partners are seated on a narrow bench facing each other and suspending both

1. Orthodox people are very particular in the secrecy of sexual union.

their legs down. They are either in embrace or caressing each other. Rarely (No 2631) *cakrāsana* (the pose in ring form) is depicted. Standing congress is also popularly depicted. The lascivious man takes the woman in both arms and moves towards the bed (Nos. 2638 and 2640). Both of them are engaged in a nude play as running towards each other (No 2642). Striking and biting form part of their erotic dalliance.[2] Sometimes a man stands holding the woman in his arms who curves her body in semi-circular way In this pose they are engaged in kissing and sexual union (No. 2636) In one type of standing union (Nos. 2651 to 2663) the lady is in inverted position with the head below. In another type (Nos, 2664 and 2665) a scissors like pose is depicted.

Acrobatic poses are also quite often employed in the temple cars for portraying sexual union. (Fig. 97). In the pose a man or lady stands on head in inverted position. He or she contracts the legs as far as possible exposing the palms above. The other partner sits on the exposed palms as in *utkuṭikāsana*. In such a state both are engaged in sexual union. In most cases the person above is holding a *tambūra* in his hands (Nos. 2668, 2674, 2678, etc.). In one (No. 2676) the lady is found above who holds a sword in each hand. In a rare piece (No. 2667) both are found playing the *vīṇā*.[3]

Seducing a girl engaged in domestic avocation is a very popular theme in the temple cars.[4] Such a girl is depicted as carrying a water

2. S.C. Upadhyaya tr., *Kāmasātra of Vatsyāyana* Pt. II, chs. II, IV and V.

3. The acrobactic pose is a popular theme in the Khajuraho (eleventh century A.D.) group of erotic sculptures. But there the pose is made natural by the presence of assistants (Hugo Munsterberg, *The Art of India and South East Asia*, Fig.p. 96).

4. It is more popular with the K$_{r}$ṣṇa-*lila* theme

pot on head (Nos. 2680 and 2682), husking paddy in a stone mortor with a long wooden pestle (No. 2681), churning butter milk (Nos. 2683 and 2684) on doing such other works. In one (No. 2689) a lady carrying a water pot on her head is seduced or possibley raped by two men. In another (No. 2686) two *ṛṣis* stand behind a girl who is engaged in doing some domestic work. She just turns her face back where she finds the *ṛṣis* standing with a hand raised above in blessing attitude and inviting her company. Many of these panels seem to portray Kṛṣṇa *līlā* [6]

Adultery is a common theme in the temple cars.[6] In many specimens a woman along with her husband is seated on a cot in the act of mending his locks or picking lices. Her *corapuruṣa* (paramour) lies below the cot and attempts intercourse with the lady through a hole designed in the cot. In one (No. 2697) the husband is reclining on cot, anticipating the arrival of his spouse. while she is engaged with her paramour below the cot. In some specimens (Nos. 2698 and and 2699) a lady is in union with one of her paramours on the cot while another is waiting below. The husband who has caught the illicit lovers, takes a sword and cuts both their heads (No. 2698) or the head of the paramour alone (No.2699). In some other panels (Nos. 2700 to 2705) a man is drawing milk from a cow or buffalo. His wife stands behind him and closes his eyes with her hands as childern do while playing. Behind the girl stands her paramour who embraces her. (Fig. 95). In one (No. 2702) the cow lifts its fore-legs above in rearing pose, possibly kindled of its sexual impulse by the notorious gang

5. K.V. Raman, *Śrī Varadarāja Svāmi Temple: Kāñchi*, p. 179.
6. Though adultery is unaccsptable to the Tamil literary way of life, it is popular in the temple cars (8.5%, 15/177). It seems to suggest that literary traditions are often hypocritical in this respect.

In another type of sexual union more than two persons are engaged in erotic play, the number of partners varying from three to six (Nos. 2708 to 2710). Another theme relates to the sexual relationship of a giant-like man with more than six pigmy girls (Nos 2711 to 2715) who uses even figures for the phallus (Fig. 93). A lady engaged with two men at one time is also an oft portrayed theme.

Bestiality[7] too is depicted in the temple cars (10.7% 19/177). (Fig. 96). In these panels animals such as deer, donkey and dog are utilised as help-mate in their sensuous game by both men and women. Various types of themes are taken for treatment in them such as a man cohabiting an animal, a lady raped by an animal and a lady in voluntary union with an animal. Some panels (No. 2740) depict a nude man carrying an animal in his arms.[8] In a number of panels (Nos. 2734, 2742 and 2724) the libidinous virago is allowing a dog to manipulate her genital organ

A number of panels depicting *yoni* cult are found in the temple cars. In most of them (Nos. 2752, 2753, 2755, 2758, 2761 and 2762) a man is seated in between the legs of a woman, exposing her genital organ. The man holds his hands near his mouth in the pose of drinking something[9] which oozes from the vagina (Fig. 94). In other specimens (Nos. 2753, 2755, 2756, 2758, and 2759) the lady is seated on a stool. A man kneels in front of her and drinks the excretory fluid directly with his mouth. This may as well be supposed to depict cunnilingus. Another theme (Nos. 2763 to 2766) is the emergence of a cobra from within the genital organ of a lady. In a peculiar specimen

7. Bestiality denotes the sexual intercourse between human beings and animals.
8. cf. the man lying on bed with a deer (Nos. 1048).
9. He drinks the urine or possibly the menstruum.

(No. 2764) a lady stands with her legs wideped. A cobra emerges from the vagina with its hood spread. A pide-piper sits in front of her playing the instrument to entice the cobra.

Another peculiar theme is the delivery of child by a mother. She usually stands nude. She is flanked on either sides by assistants who hold the mother for support or press her abdomen so as to enable quick delivery. In a number of panels the baby is found peeping through the vagina. An assistant, seated in between the legs of the mother, is ready to receive the child

The symbolism of erotic art is an enigmatic problem in Indian art history. Various interpretations have been given to substantiate their presence in places of veneralion : (1) to ward off the evil eye, (2) to protect temples from destruction by lightening and thunder, (3) a kind of sex education and (4) illustrations of the ritualistic orgies of Tantric cult.[10] They are also supposed to serve as attractions for the mass to the temple.[11] Some explain them in terms of *jīvātma* (human beings) and *paramātma* (God) whose mingling is suggested by ritual union.[12] Morever, it is the symbol of *mokṣa*.[13]

It is pointed out that the Tantric cult had its impact on these sculptures. The presence of *ṛṣis* in most of these panels in bizzare postures also comes to the support of this school of thought. Oral congress is a much abhorred practice by the Hindus which is explicitly prohibited by the *Kamasūtra* of Vatsyāyana.[14] But it is very popular

10. Kanwar Lal, *The Cult of Desire*, pp. 49-50; Francis Lesson, *Kâma Śilpa*, pp. 33-4.
11. Vidya Prakash, *Khajuraho*, p.153.
12. Radhakamal Mukerjee, *The Culture and Art of India*, pp.80-1.
13. S. Kramrisch, *The Hindu Temple*, II, p. 346. cf. *East and West*, 1986, 36-3,p. 201.
14. *Kāmasūtra*, Pt. II, ch. IX, v. 36.

theme in the temple cars, especially in association with seers and sages. These seem to illustrate the cult practices of the school of *Siddhas* who believed in the rejuvenating effects of their bodies by the intake of urine or semen [15] A simlilar idea was attached to menstruum which in a number of panels is being depicted as consumed by men Similarly the emergence of a snake from the female genital organ is supposed to symbolise the manifestation of *kuṇḍulinīśakti* (Serpentine Energy).[16] The mother delivering child is symbolic of fertility cult, illustrating the creative function of the goddess.[17] Others depicting bestiality are illustrative of some mythological events. The birth of Vaḷḷi, Muruga's consort, to a *ṛṣi* and deer has already been exemplified.[18] The panels involving horses and donkeys serve to illustrate mythologies such as Sūrya cohabiting his wife in the form of a horse to whom the *Aśvins* were born. Mythologies like the birth of Agastya to Mitra and Varuṇa through Ūrvasi and the birth of Nakula and Sakādeva to the *Aśvins* through Matri vindicate the necessity for group sex panels. Apart from illustrating mythologies and cult practices, these erotic sculptures may as well portray the sexual behaviour of the people.

15. Tirumūlar calls it *amuri* or *Civanīr*.
16. Philip Rawson, *The Art of Tantra*, p.77, Fig. 68, p. 85. The Serpent Power is identified as a specialised aspect of Feminine Power, i.e., *māyā śakti* (Curt Maury, *op. cit.*, p. 184).
17. *Ibid.*, Fig. 13 in p. 33.
18. *Supra.*, p. 128.

IX

The Car Festival

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The Hindus believed that *pūjās* and festivals increased the prosperity of the land. It was thought that the gods and goddesses were pleased when they were honoured with festivals and offerings of *abhiṣekhas* (sacred baths) and oblations. The highest propitiation to the gods was procession in vehicles and cars.[1] So it was hoped that good rains poured, good health prevailed and women gave birth to good children in a land where *rathanirmāṇa* (manufacture of cars) and *rathotsava* (car festival) were conducted. It was also thought that the seven day festival to the gods symbolically eradicated the seven *māyās* (illusions) which haunted human life.[2] Of the various festivals, the *rathotsava* was symbolic of the burning of Tripura by Śiva.[3] So the Hindus celebrated various festivals with a view to please

1. *Viśvakarmavāstuśāstra*, ch. 84, vv. 1–2.
2. They were aṉṉāṉam (ignorance), *poy* (falsehood), *ayarvu* (exhaustion), *mōham* (infatuation), *cūṉiyam* (void), *māccaryam* (fault finding) and *bayam* (fear).
3. *Tiruvoṟṟiyūr Sthalapurāṇam*, p.44.

the gods and ensure the prosperity of the land. Festivals again provided a common place for the people to meet freely. It was a good flirtation from the monotony of domestic life. The congregation of people at a place gave them an opportunity for getting together on friendly terms and arrive at matrimonial alliances. Festivals being the occasion for all kinds of merry making, people liked it. So festivals were organised periodically.

Festivals:[4] *An Introduction*

The festivals of a Hindu temple were classified into *nityotsava* (daily festival), *masotsava* (monthly festival) and *samvatsarotsava* (annual festival). *Nityotsava* stood for the daily *pūjās* (ritualistic offerings) offered to the gods. It consisted of a number of stages such as *ācana* (offering a seat to the god), *āvāhana* (invoking the god's presence). *sthāpana* (fixing and consecrating the idol), *sannidhāna* (entrance of the divine spirit), *sannirodhaha* (circumscribing the idol to a particular place) *pādya* (washing feet), *ācāmaha* (sipping while uttering *mantras*), *arghya* (offering water), *abhişeka* (holy bath to the idol), *vastraveştana* (dressing the idol), *gandham* (offering sandal paste), *aṅgabhūşaṇa* (offering flowers *dhûpa dîpa* (burning incense and camphor), *naivedya* (offering food) and *bali*[5] (sacrifice). Among these different stages *abhişeka*, *dhūpa–dīpa* and *naivedya* were important. Accordiug to the *Pāñcarātrāgama*[6] the

4. *Utsava* in Sanskrit and *uṟcavam* in Tamil. The Tamil synonyms for *uṟcavam* are *cāṟu*, *muruga*, *tunaṅkaṟal*, *vila* and *cōṟu* (*Piṅgalam*, v.2038). *Tirunāl* and *tiruvila* were in popular use.

5. At this stage only the *nityotsava* acquired the form of a real festival during which the processional image was circumambulated within the temple as followed by the musical troupe.

6. T.K.T.Viraraghavacharya, *History of Tirupati*, *I,p*, 208. The reference is to *şaṭkāla* (six times), *trikāla* (three times), *dvikāla* (*two times*) and *ekakāla* (one time).

pūjās were expected to be offered from a maximum of twelve to a minimum of one, depending upon the availability of finance to ensure the material welfare of the mundane world. The *Vaikhānasāgama* recommends *ṣaṭkala pūjās* at *pratyasakāla* or *uṣaskàla* (dawn), *prabhâta* or *prātaḥkālā* (morning), *madhyadina* (noon), *aparāhana* (afternoon), *sāyaṅkāla* (evening and *niśi* or *ardhayāma* (night). Kulaśekhara Āḻvār refers to the six daily *pūjās* couducted at Śrìraṅgam.[7]

The rules for monthly festivals are laid down in the *āgamas* such as the *Anirudhasaṁhita*.[8] Medieval inscriptions and ecclesiastical literature bear testimony to the fact that each and every month was made auspicious for festival of one kind or the other. Tiruṅāṉacambandar in a *paṭigam* (decad of poems) on Tirumayilāpūr refers to a number of festivals.[9] An inscription of Kulōttuṅgadēva from the Tyāgarāja Temple at Tiruvārūr presents a list of festivals during which the Lord was taken in procession through the streets.[10] In the month of *Cittirai* itself a number of festivals were celebrated.[11] In inscriptions some monthly festivals are noted frequently.[12] The *Āvaṇi Aviṭṭam* at Mādurai and *Paṅguṉi viḻā* at Uṟaiyūr were famou

7. *Nālāyiram*, *Perumál Tirumoli*. *1.7*.

8. A. Sreenivasa Iyengar (ed.), *Aniruddhasaṁhita*, ch. XXIII.

9. *Tirum*. II, Pati. 183. They are *Vaikaci Ōñjal* (swing festival in Vaikaci), *Aippaci Tiruvōṇam*, *Kārtigai Vilakku* (lamp festival in Kārttigai) *Mārgali Tiruvādirai*, *Tai* Pūcam and *Paṅguṉi Uttiram*.

10. *SII*, VII, No. 485 (269 of 1901).

11. They were *Cittirai Baraṇi* (*ARE*., 1913, No. 69), *Cittrai Tiruvōṇam* (*ARE*., 1901 No. 206) and *Cittirai Viṣu* (*ARE*., 1928-29, No. 122).

12. They are *Vaikāci Vicākam*, *Āḍi Pūram*, *Aippaci* festival, *Mārgali Tiruvadirai*, *Maci Maham* and *Paṅguṉi Uttiram*.

festivals.[13] In view of the recurring festivals at Tiruvārūr, the place itself came to be known as Viḻāvārūr (*Ārūr of Festivals*).[14] Madurai was known through the ages as the City of Festivals. The inscriptions of the Tirumalai-Tirupati temples indicate that in the abode of Lord Veṅkaṭeśvara more number of festivals than the number of months was celebrated. The *Kumāraṭantra* has a detailed description of festivals.[15]

Annual festivals in a temples were the most colourful and more illuminating. Known as *mahotsavas* (big festivals) or *Brahmotsavas*, they were conducted for a number of days with all pomp and splendour. Apart from *mahotsavas*, a number of commemorative festivals such as *Dīpāvali*,[16] *Mahāsaṅkrānti*,[17] *Yugādi* (new year day),[18] *Śrī Rāma navamani*,[19]

13. *Iṟaiyaṉār Ahapporul*, *sutra* 16, commt. p. 138.

14. *Tirum.*, 6, *Pati.* 247, v. 8.

15. They are *Caitramāsapūja* (*Caitra* festival), *Vaiśākhamasapūja* (*Vaiśākha* festival), *Vasantotsava* (spring festival), *Jyeṣṭhamāsapūjā* (*Jyeṣṭha* festival), *Āsaḍhamāsapūja* (*Āsaḍha* festival), *Bhādrapadamāsapūja* (*Bhādrapada* festival), *Āśvayujamasapūja* (*Āśvayuja* festival), *Karttikamasapūja* (*Kārttika* festival), *Dhanurmāsapūjā* (*Dhanur* festival), *Ārdrapūja* (*Ārdra* festival), *Puṣyamasapaja* (*Pusya* festival), *Māghamasapūja* (*Magha* festival), *Śivaratripajā* (*Śivaratri* festival), *Phalgunamasapūja* (*Phalguna* festival) and *Navanaivedyam* (*Kumāratantra*, Pat. 39). One of the monthly festivals is celebrated as the *Brahmotsava* in most temples. Popular among them are *Cittirai Paurṇami*, Vaikaci Vicakam, *Tai Pacam*, *Maci Maham* and *Paṅguni Uttiram* (Appendix VII, Table III).

16. *TTDES.* II, No. 132.

17. *Ibid.*, V,

18. *Ibid.*, II, No. 132.

19. *Ibid.*, III, No. 15.

Sri Jayanthī,[20] *Pavitrotsava* (expiatory festival)[21] and *Adhyayanotsava*[22] were also celebrated. *Vasantotsava* was originally a secular festival which in course of time became religious[23] due to the increasing stress given to religious affairs. *Dipāvali* was celebrated in memory of Kṛṣṇa's victory over a demon called Narakāsura. *Maharasankrânti*, a festival in honour of the Sun God, was celebrated on the winter solistice day. *Pavitrotsava* was celebrated to expiate the errors that could have occured during *nityotasavas*. [24].

Apart from them some periodical festivals were also celebrated over a cluster of years such as the *Kumbhamela* in North India and the *Mahāmaham* at Kumbhakōṇam. The *Mahāmaham* was conducted once in twelve years when the Jupiter passed over the Leo. On that occassion the Gaṅgā, Yamunā, Sarasvatī, Narmada, Godāvari, Kāvēri, Mahānadi, Pālār and Sarayū were supposed to wash off their sins in the Mahāmaham tank at Kumbhakōṇam.[25] Emperor Krishṇadeva Rāya visited Kumbhakōṇam on one such occasion and made grants.[26]

Brahmotsava :

Brahmotsava was the most luminous among the festivals of a Hindu temple. The term, *Bhahmotsava* seems to take its origin from Brahma

20. *Ibid*,, V,
21. *Ibid.*, III, No. 15.
22. *Ibid.*, Nos. 13 and 103.
23. B. S. Uyadhyaya, *op, cit* , p. 2.
24. *TTDES.*, Report, p. 24,
25. T.V.Mahalingam, "The Nageswarasvami Temple. *JIH.*, 1967, April, p 17.
26. *ARE.*, 1904, No.628; 1907. 492.

who according to the *sthalapurāṇam*[27] of some temples is said to have instituted festivals to expiate himself from the sins incurred by him. *Brahmotsavas* lasted from seven to a maximum of thirty days. The *Brahmotsava* was basically a combination of various festivals such as *dvajārohaṇa*, *aṅkurārpaṇa* (germination of nine pulses), *mṛgāyotsava* (hunting festival), *sayanotsava* (sleeping festival), *rathotsava* (car festival,) *bhaktotsavo* (rewards to devotees) and *tīrthavāri* (bathing festival). The *Puruṣottamasaṁhita* included *kalyāṇotsava* (marriage festival), *plavotsava* (floating car festival) and *ḍolotsava* (swing festival). The *Aniruddhasaṁhita* narrates the events of a ten-day *Brahmotsava*.[28] The car festival and floating car festival formed part of the *Brahmotsava*.[29]

Though the *Brahmotsva* was celebrated for a number of days, its full splendour was exhibited only on the day of the car festival. Tens of thousands of people thronged to the temple from neighbouring villages and towns to take part in the festival. They believed that witnessing the car festival was sure to increase the span of their life. Again, they considered it meritorious to touch the rope of the car

27. *Vide*. Taṇikācala *Purāṇam*, *Tiruvānaikka puranam*, *Tirukkārāyiṟ puranam*, *Karuvār puranam*, *Tirupparaṅkunram Sthalapuranam* and Kaḷambarkōyilulā.

28. They are *dhvajarohana*, *aṅkurarpaṇa*, the procession of *balibera* (sacrifical image) the procession of *utsava bera* (festival image) for nine days in different vehicles such as *syandana* (chariot), *śibikā* (palanquin), *Garuḍa* (eagle), *ratha* (the car), *ḍolaḷa* (swing), *kuñjara* (elephant), *puṣpayana* (flower palanquin), *chas vahana* (horse vehicle) *kuñjara prabhā* (an arch mounted on elephant vehicle?), and *kuñjara* (elephant again ?), *mṛgaya* (hunting festival), *jalakrīḍa* (bathing sportively), *udyanagamana* (visit to the garden), *nadiyātra* (journey to the river), *vrīhimana* (measuring grains), *vanavasa* (visit to forest), *tīrthavari*, dismissal of attendant gods, lowering the flag and distribution of rewards to participants,. (*Aniruddhasaṁhita* ch, 21, vv, 1–108).

29. *Vide*., Appendix VII, Table I for *Brahmotsava* events of some select temples

on the festival day. So, the temple and its neighbourhood was flooded with a multitude of people. The festive spirit was at the acme on the car festival day and subsided at the end of the car procession. The rest of the events in the *Brahmotsava* were not no important. Thus, the car festival was the most important event of the *Brahmotsava*.

Rathotsava :

The car festival was known as *rathotsava*[30] or *rathayātra*[31] (*tērtiruviḻā*, *tērōttam* in Tamil). In inscriptions, the term *tirutēr* or *tēr* itself stands for the car festival. The detailed rules for conducting it are laid down in the *Īśvarasaṁhita, Śrīpraśnasaṁhita and Kumāratantra.* A member of texts such as the *Aniruddhasaṁhita, Javākhyasaṁhita, Pâñcarātraprasadaprasadana* and *Rauravāgama* present brief accounts. The consecration of a newly built car was known as *rathapratiṣṭhā*[32] or *rathasthāpaṇa.*[33] The mounting of the idol on the car was known as *rathārohaṇa.* Taking the *vaḍam* (rope) with a view to pull the car was known as *tiruttēr vaḍa muhūrttam.*[34]

Now a-days preparations for the car festival commence since the day of *dvajārohana* itself. On that day the high priest performs the *kāl nāṭṭu* (pillar planting) ceremony by planting a pillar on the pedestal of the car. It not only serves to arouse the festival spirit but also ensures a festival for the car. The preparations for getting ready the cars/car[35] begin with this. The carved plinth of the car is cleared

30. *Śrīpraśnasaṁhita*, ch. 36.

31 *Jayākhyasaṁhita*, Pat. 20; *Paramasaṁhita* ch. 22.

32. *Kumāraṭantra*, *Pat.44.*

33. *Śkandā Puraṇam*, ch. *25.*

34. *Tēvaiuḷā*, v. 138.

35. In *Śiva* temples the Paṅcamūrtis (Svāmi, Amman, Ganapati, Muruga and Caṇḍikēśvara) are taken in procession in five separate cars.

of dust and washed with a mixture of castor oil and buttermilk[36] to get the cars neat and tidy. Wooden pillars are implanted on the pedestals. From above the pillar the bamboo framework of the superstructure is mounted. The *tēr cīlai*[37] (coloured cloth) is hung over the superstructure (Fig. 15). *Vaḍams*[38] are fitted to the cars.

The *Śrīprašnasaṁhita*[39] describes the car festival in detail. A *mahāratha* made of wood and metal, embodying all the characteristic features of a car, is decorated with golden bells, pearl garlands, tender leaves, curious portraits and clothes.[40] Plantain fruits, *kamuhu* (raw betelnut) and coconut are added here and there. Symbolically, they proclaim the prosperity of the land. *Tōraṇas* (ornamental arch) of mango and *aracu* leaves are tied. Such a car which has a golden inial and eagle flag is sanctified by sprinkling the holy water upon it. *Garuḍa* who symbolically represents the car and all the gods are offered worship.[41] The deity who is to be taken in procession in

36. In rare cases it is found painted (e.g.S.XII, V,XVII and A-CXXXIII).

37. Colour pads and papers are used in some places (eg. Nos. S. CLXXIII. V, CLXXVII, V. CXXXI.T and V. CCVI).

38. *Vaḍams* (ropes) are usually made of coconut fibres. Iron chains are also popular. A part of it is tied to the car while a major portion remains stretched in front of the car for the use of pullers.

39. *Śrīprašnasaṁhita*, ch. 36, vv. 87-92, 115-20.

40. According to the *Iśvarasaṁhita* (ch. 11, vv. 279-82) the car was decorated with pearls, beads, yellow-coloured flowers and flags. They were all auspicious symbols. *Garuḍadvaja* (Flag of Eagle) and other flags were tied at the four corners of the superstructure in the car. *Garuḍa* was the *vāhana* of Viṣṇu. So, the car here symbolically represented *Garuḍa*. Similarly other gods had their totem in their flags.

41. According to the *Iśvarasaṁhita* (ch. 11. vv. 284-99) the various parts of the car and their guardian deities were to be adored as follows: Agni, *Īśana* and *Garuḍa* in the

contd.

the car is offered *upacāras* (formalities) such as seeing the mirror and taking *tāmbūlam* (betal leaves and areca nuts as a mark of respect.[42] Then the processional images[43] are taken in a vehicle[44] to the car which has undergone the *devapratiṣṭhā* [45] As seated in the car the deity is to be offered *pūja*. Sugar *poṅgal*[46] is offered. A mirror is shown near his face so as to allow him check up himself. *Hārati* (waving camphor light) is done. All these *rāja upacārams* (royal formalities) are done to please the deity. Then *vaḍam piḍittal*[47] takes place. The car is pulled through the four main streets[48] of the town and brought back to its stand.[49] *Hārati* is done once again to the image

pāda pcakra Māyāśakti in *cakra daṇḍa*. Sūrya and Candra in wheels, Ananta in *ādhāra*, Viṣṇu and Śakti in *bhara daṇḍa*, Hari in stūpi, *Matsya*, *Kūrma* and others around the *vediṅa* and above all (*khalaśa* ?) Padamanabha. This was done with a view to propitiate the various gods who resided in the various parts of the car so that they ensured a successful procession.

42. He was offered sandals to put on his feet (*Īśvarasaṁhita* ch. 11, V 299).

43. Images of gods were taken along with the images of their śaktis (consorts) (*Rauravāgama*, Pat. 18, v. 201).

44. The procession was conducted to the tune of musical instruments such as conch, *tārai* (a long flute), *tambaṭṭam* a (big drum) and *taṅka* (a small drum) and the recital of the holy verses like the *Vedas* (*Īśvarasaṁhita*, ch. 11, vv. 299-300. *Jayākhyasaṁhita*, Pat. 20, v. 191; *Aniruddhasaṁhita*, ch.21, v. 44). The procession was followed by dance and music recitals (*Rauravāgama*, Pat. 18, v.103; *Īśvarasaṁhita*; ch. 11. v. 300).

45. *Śriprasnasaṁhita*, ch. 36, vv, 93–114 (Appendix I for *Rathapratiṣṭha*).

46. A dish cooked with rice, jaggery, ghee and spices.

47. *Vaḍam piḍittal* is an impottant event. Donors to the car festival have a claim to take the first *vaḍam* as a mark of honour.

48. The *rathamārga* (car route) for procession was the king's street (*Jayākhyasaṁhita*, Pat. 20, v. 293).

49. The procession was to be completed quickly, (*Rauravāgama*, Pat. 18, v. 107).

after the car reaches the stand. With this the *rathotsava* comes to an end.

The Car Operation:

The success of car festival depends upon the process of taking the cars along the concource. The mechaniam of car operation is designed in a very simple manner, involving a difficult mode of operation. Its success to a great extent depends upon the condition of the car street[50] and the car wheels. Country roads of the past are unsuited for the movement of cars.[51] In the rainy season it is very difficult to move the cars since chances for entanglement of wheels in muddy meshes are frequest.[52] This may be the reason why car festivals are unpopular in the period from *Āṉi* to *Mārgaḻi* which constitutes the rainy season.[53] On the eve of the festival, the wheels and axles are checked and minor repaires done. At the time of *ratharohaṇa*, the car pullers hold the *vaḍams* and pull them with all their might (Fig.16). Some men from behind the two outer back wheels apply a wooden lever called *taḍi* with a view to push the wheels forward. As a result of both these forces, the standing car gives way and moves slowly. Since there is no automatic machanism to arrest its movement while moving, some men run along as the front wheels by constantly

50- It was usually called *tēr vīdi* or *terōḍum vīdi* (*Pudukkottai Inscriptions*, Texts, No. 882). It was also known as *Maṅgala vīdi* (*ARE.*, 1911, No. 372, 13; 1926, No. 116; 1930-31, No. 53; *Kaḍambarkōyilulā*, vv. 333-4) or *rāja vīdi* which was expected to be the outermost passage of a village or city (P. K. Achaaya, *A Dictionary of Hindu Architecture*, pp. 461, 523) and as denoted as *vilā vīdi nānkum* (*Tiruvēṅkaṭaula* v. 295).

51. Due to the weight of the car, its wheels easily got entangled into pits while moving on its course (*Taṇigai Purāṇam*, *Tirunagara Paṭalam*, *v.* 210).

52. Paṭṭinattār's *Tiruppallāṇḍu*, *v.* 12.

53. Appendix VII, Table III.

applying a hurdle called *kudil* (literally obstacle) across the wheels. This serves as a break and makes the car move slowly and steadily. The process works out well as long as the car moves in a staight road. In case it is to turn sidewise, trouble comes. Often big ones such as the car at Śrīvilliputtūr stand at corners for hours together, unable to turn sidewise. In such places the *vaḍam* holders are divided into two groups. One group pulls the car straight while the others pull *vaḍams* from the side in which the car has to turn. In case the car is to be turned to the right side, majority of the *vaḍam* holdes used to move towards the right while some proceed straight. *Kuḍil* appliers operate only in the left side so as to make the car turn rightwise. *Taḍi* appliers do it constantly, When the car turns rightwise, sufficient enough to move in the destined path, both the groups of *vaḍam* holders are brought together and the straightward movement begins again.

Caṭṭattērs gorathas, golden and silver cars are after a very simple technique of operation which being light vehicles are pulled without any difficulty. A single *vaḍam* and few men are enough to pull them in the same way as described above. The floating cars are operated which invalvesa simple mechanism. The floating cars are rowed in the temple tank. The images of the gods along with their consorts are placed in the floating car which is pulled with the rope along the parapet of the *teppakuḷam*. (Figs 23–24).

From Tiruvēṇkaḍam (Tirupati-Tirumalai) in the North to Suchindram in the South and Denkanikōṭṭai in the West to Tiruvārūr in the East, there are a number of centres in Tamiḻaham which are famous for both their temples and the festivals. Suchindram, Tirunelvēli, Śri. villiputtūr, Madurai and Paḻani in the Pāṇḍināḍu area are few among them Avināshi, Pērūr, Kāramaḍai etc. are famous in the Koṅgumaṇḍalam

area. In the Cōḷanāḍu area there are a number of places, claiming hoary antiquity, such as Tiruvārūr, Chidambaram, Mannārguḍi, Kuṁbhakōṇam etc. The Pudukkōṭṭai area is famous for its cars, for reasons already stated, where Tirugōkarṇam is noted for its numerous cars and the big festival. In the Toṇḍaimaṇḍalam area Tirunvallikkēṇi, Tirupati-Tirumalai, Kāñchipuram, Mayilai (Mylapore) etc. are famous. Located over the different topograhical segments of Tamiḻaham, these places are linked with a number of minor centres and through their temples and festivals. Thus the culture of the land is interwoven like the warp and woof of the cultural threads. The car festivals in South India, especially Tamil Nadu, add an interesting element to the cultural spectrum of the land.

Sacrifices :

The car procession as described in medieval inscriptions and literature reveals that they were the most rhythmic among festivals. The cars rattled as accompanied by the festival orchestra which included the flute, drum, *ṭmattaḷam* and conch.[54] The *Vedas* and other sacred verses were sung while the procession was on the move.[55] *Devadāsis* presented dances. Thus the *ulā* network was grandiose in its format. Oblations such as *adirasa paḍi* and *appa paḍi*[57] were offered by devotees to the gods when the cars moved in front of their houses. In addition to the provisions gifted to the God himself, the donors considered it

54. *Tiruvaṉaikkāulā* vv, 169-70. There is a painting in the front pavilion of the Kōṇēriṟājapuram temple which belongs to the Marāṭha period. It graphically illustrates the festival procedure of the late medieval period.

55. *ARE.*, 1935, No. 104. See the Koṇēriāja puram paintings.

56. *ARE* 1903, No. 58; V.Vedachalam, *Tiruvellarai*, p. 213.

57. *TTDDS.*, II, Nos. 68, 96. 105 and 109. *Supra.*, p. 35.

a meritorious act to reward the participants also with drinks, fruits,[58] sandal-wood paste and betel leaves.[59]

Sometimes animal sacrifices were also offered Goats, buffaloes and other animals were sacrificed in large numbers.[60] The Portuguese traveller, Domingo Paes (16th century A D.), has left a description of animal sacrifices, offered to the gods during car festivals.[61] Sacrifices were considered to be a remedy for all sins and offences since the *Vedic* age. It was an atonement for mistakes and offences. According to Kātyāyana, the grammarian, sacrifices procured heaven.[62] Friar Odoricus[63] and Duarte Barbosa[64] have noted the human and animal sacrifices for religious purposes, popular with *grāma devatās* (village gods).[65] At times human sacrifices were also offered.[66] Soldiers who wanted to attain victory in the battle-field were in the habit offering their own blood, organs and head as a sacrifice to the war goddess, Korravai. These sacrifices were called *kurudiney* (ghee of blood),

58. Such benefactions are narrated in a literary piece called *Kāramaḍaimālai* which is associated with the Raṅganātha Temple at Karamaḍai.

59. *TTDES*, II. No. 108.

60. *SITI.*, III, Pt. I. 1105; B.S. Baliga (ed)., *Madras District Gazetteers-South Aroot*, p. 480.

61. Vasundhara Filliazat (ed.), Robert Sewell (tr.), *The Vijayanagar Empire as seen by Domingo Paes and Fernao Nuniz*, p.51.

62. *IA.*, VI, pp. 307-8.

63. Henry Yule, *op. cit.*, II, p. 145.

64. M.L. Danes, *op. cit.*, pp. 221-23.

65. Henry Whitehead, *op. cit.*, pp. 58n, 93, 97, 102. To the Sellāyamman temple etr at Srirangam even now animal sacrifices are offered. In 1980 the author saw not less than 100 goats and fowl slaughtered.

66. An inscription from Mallam (Nellore Dt.) depicts a portrait in which a hero is found cutting his own head (*ARE.*, 1908, No. 523). Another inscription (*ARE.*, 1915, No. 20) from Śrisailam (Kurnool Dt.) refers to a hero who cuts his own tongue and head.

uṟupparidal (cutting organs) and *ciran aruttal* (cutting head).[67] They were done by heroic soldiers to fulfill their vows. A legend connected with the Kāmākṣiamman temple at Kāñchipuram avers that a woman pregnant with her first child had to be sacrificed to the procession. A tradition of the Arappaliśvara temple at Kollimalai avers that a human sacrifice had to be offered before taking the *vaḍam*. Owing to this reason, the car is said to remain unused for decades together. The rituals of the car festival in the Tirumalairāya temple at Kōmbai includes a mock human sacrifice. Apart from these, foreign travallers like Friar Ordoricus have described the suicide committed by pluning across the running car.[68] All these prove that human sacrifice of the forcible or voluntary type existed in some places.

The Hindu Temple is a monument, a place of worship and a centre of cult activites. The temple car is an abode of artistic works. Having been part of the temple, the car is linked with a number of rituals, both of the folk type and the āgamic type. Thus, it attracts all sections of the society and has sent its roots in both urban and rual cultures. So when there is a famous car festival in a big city like Madurai, Śrīvilliputter, Tiruvārūr, Chidambaram etc. the folk from neighbouring villages throng to the city. Similarly a car festival in a rural and rustic background as at Vīrapāṇḍi (Madurai district), Kāramaḍai (Coimbatore district) etc. may attract the urban and elitist population. Mainly a monument, the temple car by virtue of its orientation to the society is a vehicle common culture. So in a study which professes to be mainly technical, dealing with structural and iconographical aspects in their historical perspective, a chapter on festivals is indispensable and thus the ensuing chapter on sociological aspects is also deemed relevant to understand the manysided personality of *tēr*.

67. *Kaliṅgattupparaṇi*, *Kōyil pāḍiyadu*, vv. 13-15.
68. Henry Yule ed , *Cathay and the Way Thither*, Vol II, pp. 144-5

X

The Temple Car and Society

X

The Temple Car and Society

The Hindus considered it meritorious to possess temple car and conduct festivals for their villages. Temples were a social phenomenon in as far as festivals and fairs were celebrated by the cooperative endeavour of the society. Each and every part of the society had a duty to perform and privilege to enjoy in an established and accepted order of precedence. Thus in medieval Tamiḻaham there was no village which could not boast of its temple car and the annual festival. The people got together with a spirit of oneness on these occasions. The celebration of car festival in the Tirukkōlanātha Temple at Tirukkōlakkuḍi involved the cooperative effort of ten nearby villagers such as P. Tirukkōlakkuḍi. Āttirampaṭṭi, Minnalkuḍi, Maṇḍipaṭṭi, Ūsādipaṭṭi, Kaṭṭikāḍu, Dēvikuḻam, Saṅgampaṭṭi, Āttūr and Valayanpaḻḻam from where people were coming to pull the huge cars. [1]

1. Interview with the temple priest on 14-7-1979.

Communal harmony :

A typical example to communal cooperation was the Tirumalairāya temple at Kombi. All the communities mingled here freely for celebrating the car festival. Under the leadership of the *Jamindhār* of Kombai who belonged to the Kannada speaking Gauḍa community, the festival paraphernalia were prepared. Out of three *vaḍams* used to pull the car, the Gauḍas and Vellālas were expected to provide two and one cane respectively. The cane for preparing the *vaḍams*, was collected by the Paraiyas from forest. The Maṇiyakkārar caste transported the collected cane from the forest to the temple. The Kavuṇḍar and Māṇiyakkārar were expected to provide the *caṭṭakkāls* (wooden pillars) for building the superstructure of the car. The Māṇiyakkārar (village officals) were also expected to fix the *caṭṭakkāls* on the car. During the procession the Bōyars applied *kuḍil*. In addition to the Hindu castes, the Muslims also made a contribution of money towards the festival expenses [3] Thus, festivals served as a meeting place for the social milieu and spread communal harmony. While writing about the car festival in Puri, Abbe Dubois has called it the "Temple of Concord" where men and women behaved as one community of brothers. [4] In the same temple devotees took the rice offered to the god for consumption on a mass-feast basis. [5] This points, out the solidarity that the people had cultivated during festivals, setting aside all caste and communal prejudices.

In the vicinity of the temple there was to be no discrimination on any basis during festivals. Even social practices such as untochabilitly

2. *Vaḍams* made of coconut fibres are not used here.

3. Interview with the *Jamindhār* of Kombai on 15-3-1978.

4. Abbe Dubois, *Hindu Manners, Customs and Ceremonies*, Vol *I*, p. 418.

5. Gustav Oppert, *op. cit.*, pp. 54-5.

were prohibited on such occasions. Sarvants of the *bhakti* cul denounced the caste system. According to Toṇḍaialppoḍi Āḻvār "even the lowest of the low, if they have devotion} are dearer to the God than men of high caste, deep in learning."[6] The same idea was stressed by the Bhāgavatas.[7] It seems that car festivals served as a forum where people met without any sense of pollution. It thus, tried to integrate the society. Naminandiyaḍigal, a Brāhmaṇa by caste, took part in the *Paṅguni Uttiram* festival at Tiruvārūr and wanted to take bath with a view to ward off pollution. Then, it so happened that Lord Śiva appeared in his dream and advised him not do discriminate devotees on the basis of caste.[8] Such a feeling was considered to be an *apacāra* (improper condnct). Persons who were treated as unapproachable to go near a temple were expected not to be treated so when they happened to attend festivals and processions.[9] Such regulations permitted the participation of the depressed classes like the Paraiyas in the temple car festivals. It is said that once the car of the Haratirtheśvara Temple at Tiruvarañkulam brokedown during the procession. Then, the god told the devotees that the car would move only when a Paraiya riding on a white elephant broke the cocount and touched the *vaḍam* first.[10] Thus, mythological sanctions and canonic approval associated the outcastes such as the Paraiyas with car festivals in various places like Kāñchipuram, Kumbhakōṇam and Śrivilliputtûr,[11] In these places the Paraiyas were entitled ro take the first *vaḍams*. In the festivals of village gods, the leading participants, including the officiating priest, belonged to the outcaste

6. *Nālāyiram*, Tirumālai, v. 39.
7. T. S. Rukmani, *op. cit*, p. 229.
8. *Periya Purāṇam* 27, v. 27.
9. *Government Museum Bulletin* Pt. II, p. 77,
10. *T.* Thiagarajan (ed), *A Mannual of the Pudukottai State*, p. 476.
11. Gustav Oppert, *op. cit.*, p.53.

communities[12]. Even now such of them are fonnd adored by caste Hindus who prostrate before the Paraiya priest, get his blessings and receive the *prasādams* offered by him. Muslims were also respected during car festivals and invited to participate.[13] Thus, by a strange system of festival organisation, the communities which were treated as untouchable in the ordinary walk of Hindu life became venerable.

Communal strife :

Even though festtivals provided an opportunity for communal cooperation, at times it stirred problems also on trival matters. Such problems were known since the Cōḷa period. During the reign of one Tribhuvanacakravartī Rājarājadēva the authorities of the Vaikuṇṭha Nārāyaṇa Perumāl Temple at Ākkūr had to lay a new road for taking the God in procession to the river, Kāvēri, since the sacred bath to the deity was denied in the usual tank.[14] *tirukkulam.* In the early 16th century A.D. there was a dispute regarding the route for the procession of the Varadarāja and Ekāmreśvara Temples at Kāñchipuram. The representatives of these two Viṣṇu and Śiva Temples met the Vijayanagar Emperor, Krishṇadeva Rāya, when he paid a visit to Kāñchi in A.D. 1516 The Emperor solved the problem amicably and prescribed the routes for the procession of the temple cars of the two temples [15] Such disputes were very acute in places where the Śaivites and Variṣṇavites found their temples in close quarters. The Naṭarāja Temple at Chidambaram was a notorious place for sectarian bickering. The Śaivites who held the commanding position did not even permit the Vaiṣṇavites

12. Henry *W*hitehead, *op. cit.*,p.44.
13. S.Muhammed *H*usayn Nainar(tr.),*Bahar* i-*A' zam Jahi* of Ghulam Abdu l-Qad*i*r Nazir Maduras,1950 p.64.
14. *ARE.*, 1925, No.231.
15. *ARE.*, 1919, No. 644

to use the temple tank for their god in the 18th century A.D.[16] The government had to interfere to secure freedom for the Vaiṣṇavites

In the late medieval period problems were going from bad to worst. In some places even the temple cars were burnt as a result of group politics.[17]

The *valaṅgai-iḍaṅgai* feud also had its own part to play in the history of the temple car The origin of these two privileged and unprivileged communities are lost in the mist of medieval history.[18] They are generally considered to be the right and left hand castes respectively.[19] It seems to have originated in the Cōḷa period.[20] It was suggested that the agricultural and trading communities were brought under these two factions.[21] The issues which contributed to the growing tension among these communities were some privileges to be enjoyed at public ceremonies like the use of double conchs, drums, elephants and white umbrellas.[22] Another issue was the right to pull the cars in some places like Kāñchipuram. Accordiug to a copper plate inscription from Kāñchipuram (now in the

16. T.V. Mahalingam, *Readings in South Indian History*, p. 194.

17. One such incident is said to have taken place in the Bēṭarāyasvāmi Temple at Denkanikōṭṭah. The car of the Pulikuthiamman Temple at Peruvalanallur (TRI.Dt.) is kept locked due to the fear that it may be put to fire by rival groups. At Aruppukōṭṭai in the dawn of the 20th century the Muslims and Nāḍārs came into frequent clash over the question of the procession of the latter's gods through the Muslim inhabited streets (A. Ramasamy, *Madras District Gazetteers-Ramanathapuram*, p. 865).

18. K. Rajayyan, *Administration and Society in the Carnatic*, p. 119n.

19. T.V. Mahalingam, *South Indian Polity*, p. 267.

20. Willian Taylor, *op. cit.*, Vol. III, p. 7.

21. K.V. Raman, *The Early History of the Madras Region*, pp. 176-7.

22. *ARE.*. 1870, No. 66; 1905, No. 151; 1914, No. 432.

Madras Museum),[23] the *valaṅgai* and *iḍaṅgai* factions disputed over the right to pull the temple car of the Kāmākṣiamman Temple. The *iḍaṅgai* Kammālans by fair or foul means managed to conduct the car procession with the help of exorcists who removed the obstacles thrown by *valaṅgai* Kammālans.

Folk Thought :

The temple cars and festivals had a profound impact on the common beliefs of the people. It was usually thought that the propitiation of village gods relieved people from epidemics. The procession of Māri-amman around the village in a car was believed to eradicate *ammai* (small-pox).[24] The popularity of car festivals in the midsummer, from the *Māsi* to *Vaikāci* months[25] for village goddesses seem to have been arranged so when epidemics such as small-pox were active.

The Tamils considered the term *tēr* as an auspicious one among others such a *tiru* (a honorific prefix to names), *kaḷiru* (elephant), *pari* (horse) and so on.[26] Witnessing the car festival at Tiruvaiyāṟu was believed to secure longevity.[27] It was believed to be a good omen to see a temple car while beginning the construction of a new house. For iconographical purposes, it was thought auspicious to take mud from the car street.[28] The dream about temple car in motion was believed to foretell the death of some kin.[29] Similarly, it was thought omnicious to the inmates of a house if a moving temple car brokdown in front of their residence.

23. V. Rangachari, *op. cit.*, I, C.P. No. 370, p. 365,
24. The term *ammai* itself comes after *ammā* or *amman* (mother).
25. *Vide.*, Appendix VII, Table III.
26. *Piṅgalam*, v. 1362.
27. Venkataram Sastri (tr.), *Śrī Pañcanādamānmiyam alias Tiruvaiyāṟṟu Purāṇam*, p. 28.
28. *Brahmīyacitrakarmaśāstra*, ch. 23, v. I-6.
29. B.S. Baliga (ed.), *Madras District Gazerteers-South Arcot*, p. 126.

In lullabies and popular sayings such as adages and proverbs the temple cars got a memorable place. In connection with Tiruvārūr, it is said *Tiruvārūr têr aḻahu, Tiruviḍaimarudūr teruvaḻahu* (the car at Tiruvārūr is beautiful and the car street at Tiruviḍaimardūr is beautiful). The expression *Tiruvārūr tēr acaivadu pōl* (moving like the Tiruvārûr car) is sarcastically attributed to persons who walk slowly but the real spirit of it stands for majesty and grandeur. These adages exhibit the innate attachment of the people towards their common heritage such as the temple cars. They often sound boastful but served as a mass-media propaganda. Such of them were an incentive for the growth of the temple arts and an encouragement to tourism and pilgrimages.

Muhammadan and Christian Cars

Temple cars had their impact on the Christian and Muhammadan culture also in Tamiḻaham. In order to identify themselves with the native culture, they seem to have imitated some aspects of Hindu culture in socio-religious life.[30] In many places like Vēlâṅkaṉṉi, Āvūr, Tuticorin, Sārugani, Iḍappāḍi and Dindigul the Christians conducted car festivals. The Church of the Lady of Snows at Tuticorin acquired a golden car. The Muslim car festival was known as *candanakkūḍu*. The *Bahar-i-A'zam Jahi* of Ghulam 'Abdul-Qadir Nazir describes such a festival which took place in the Dargah of Qutbu'l-Aqtab Hazarat Śayyid 'Abdul-Quadir Shahul-Hamid at Nāgūr.[31] Such festivals are still celebrated in many places like Aṇḍakkulam, Hamumanthaguḍi, Mānāmadurai and Nāgūr. Thus the temple cars had some impact over the Christian and Muhammadan culture of Tamilaham.

30. *Raju* Kalidos, *op.cit.*, pp. 342-43.

31. *Bahar-i-A' zam Jahi*, pp. *25-7*.

Economic Background :

The Hindu temple was a macrocosm wherein the temple car was a microcosm in by itself. The temple was the centre of a flourishing economic activity and provided opportunities for many to earn their living. The muster roll of the temple included a number of servants whose rights and duties are enumerated in the *Kōgil Oḻugu*.[32] One among them was the *taccaṉ* (carpenter) whose duty was to maintain the accounts of festivals and special services.[33] It was the duty of *tiruvīdi nāyagam* (officer of the holy street) to maintain the processional path in good condition at the time of car festivals. The *Kōyil Oḻugu* calls him *Tiruppaṇiceyvār* (one who does the holy work).[34] All were remunerated for their services.[35]

The car maker was known as *taccaṉ* or *rathakāra*.[36] Though not in the regular service of the temple, some of them were patronised by the temple for doing occational repairs to the temple cars and the *vāhanas*. During festivals they prepared the *tiruttēr irumbu muṭṭu* (i.e., *kuḍil*).[37] At the time of festival, the cars were decorated by the *Kaikkōlar* (weavers).[38] There were boatsmen to pull the floating cars during floating car festivals.[39] Musicians, instrument players and dancing girls were in the

32. V.N. Hari Rao, *op. cit.*, pp, 67, 68, 71, 76. 82, 84, 86, 92–3, 96. etc.
33. K.K. Pillai, *op. cit.*, pp. 198-200.
34. V.N. Hari Rao, *op. cit.*, p. 63.
35. *IA.*, LIV, pp. 63-4; *R.* Nagasamy, *Studies in Ancient Tamil Law and Society*, p.65.
36. *ARE.*, 1919, No. 535.
37. *ARE.*, 1919, No. 380.
38. *TTDES.*, V, Nos. 34, 152.
39 V.N. Hari Rao, *op. cit.*, p. 96.

regular service of the temple who were expected to give recitals during festivals and processions. All of them were paid for their labour. [40] They were provided separate residential quarters. [41]

The temple cars thus had their role to play in the socio-economic background of the temple. Though a spoken of social harmony occasionally it created cliques in the society and was the source of some problems. It had an impact over folk thought and occupied a prominent place in folk songs and popular adages. By its peagentry it attracted the Christians and Muhammadans also and got a place in their socio-religious culture. In the economy of the temple also it had its own part to play and provided employment opportuities for many and enabled them to earn their living. Thus, the temple car was not only "a thing of beauty" as an architectural and iconographical monument but also a *tour de force* in the socio-economic and cultural life of the Tamils.

40. *TTDES.*, V, Nos. 19, 67, 86, 88, 89 and 127.
41. Artisan communities had separate residential quarters since the *Caṅgam* Age. Those of the balcksmiths was known as *kollaṉ cēri* (slums of smiths) (*Aintiṇai*, v. 21).

Conclusion

From the foregoing study it is evident that the temple car had a hoary past. Faint evidences of its existence in the periods of the Indus Valley Civilization and the Vedic Civilization are found. However, it is in the *Arthaśāstra* of Kauṭilya that a specific note to *devaratha* occurs which stands for the temple car. The fact that Emperor Aśoka prohibited *ātras* or *yātras* (cf. *rathayātra*) but allowed the *vimāna darśana* (exhibition of aerial cars) supports the view that the temple cars existed during the Mauryan period. The Hathigumpha Inscription of Khāravela states that the Cheḍi king celebrated car festivals for Jain gods. All these prove that by the dusk of the pre-Christian era, the temple car had established its hold over the Indian society.

In Tamiḻaham the earliest temple car is noted in the *Cilappadikāram* which occurs in connection with the Buddhist God Arukaṉ. This along with the Hathigumpha Inscription gives clue to the view that the temple car had a Jain-Buddhist origin. But the fact that the Buddhist Aśoka permitted the exhibition of aerial cars by the non-Buddhist religious people lends support to the view that originally the temple cars were non-Buddhist (and so Hindu) in origin The indication to the car festival of Muruga in the *Maṇimēkalai* supports the view that the Hindu sects and the heterodoxical sects had temple

car traditions in the pre-Pallava period. So it is very difficult to say who was responsible for the temple cars and festivals. It was probably a Hindu institution by origin if weightage is given to the view that the Indus Valley and the Vedic peoples had knowledge of temple cars.

Structurally the temple had an evolutionary growth. The fact that *caṭṭattēr* is the earliest known car and that the *vairattēr* is the only fully developed form of the *caṭṭattēr* proves that the evolutionary order of the temple car was as follows :

Caṭṭattēr — *Cakaḍai* — *Goratha* — *Taṅgattēr (Veḷḷiṭṭēr)* — *Teppattēr*

Vairattēr (*Cittirattēr*)

Caṭṭattēr was a temporary car which was assembled with the grouping of wooden poles, tied with ropes and dismantled after use. When nails replaced ropes, the *caṭṭattēr* became *cakaḍai*. Structurally the latter was nothing but a *caṭṭattēr* with a permanent fitting. From *cakaḍai* the other type of the car called *goratha* developed which differed from the *caṭṭattēr* by virtue of the *pāda* and *vimāna* that it had acquired. *Vairattēr* seems to have borrowed the *pāda* and *vimāna* from the *goratha* in addition to enshrining images in its plinth Thus the temple car was by origin a very ancient structure which developed through the historic periods and attained its full form in the Pallava period. It was duridg the *Cōḻa* period that more of them appeared in the nooks and corners of Tamiḻanam. Its bloom was accelerated by the impetus given by the Vijayanagar Emperors. Towards the end of the medieval period in A. D. 1800 the temple car was a well established institution in Tamiḻaham and had its influence in all walks of the Hindu socio-religious life.

Structurally the *vairattēr* strikingly compares with the *garbha gṛha* of the Hindu temple, laying its claim to be a miniature temple or

"temple on wheels". All the architectural intricacies of the temple car are designed on the model of the *garbha gṛha*. Temples called *māḍakkōyil* alone are provided with a high plinth. In the temple cars the height is a necessity whereas in the *māḍakkōyil* (the storeyed temple) the height is only aesthetic. So the temple car was the precursor of the *māḍakkōyil*.[1]

Stylistically *vairattērs* are modelled in various shapes like octagonal, polygonal, circular, hexagonal, twelve faced and square. The application of statistical methods in the survey analysis of these cars has enabled in obtaining scientific results with regard to the popular forms and their distribution pattern in Tamilaham. Thus we find that the octagonal (60.6%) and polygonal (22.4%) types are very popular. *Silpaśāstras* prescribe the octagonal as the style of the Drāviḍa) country. The popularity of the octagonal cars agrees with canonic prescription. But at the same time, it is found with reference to the existence of other forms of cars that no exclusive division of architectural styles existed. The popularity of polygonal cars in Pāṇḍimaṇḍalam, Koṅgumaṇḍalam and Cōḷamaṇḍalam gives clue to the view that the Far South was some what catholic in this respect while the Toṇḍaimaṇḍalam was very orthodox. The concentration of cars in certain regions like the modern districts of Cheṅgalpaṭṭu (5.5%), North Arcot (6.7%), Salem (7.3%), Coimbatore (12.5%), Thañjāvūr (12.8%), Rāmanāthapuram (12.5%) and Tirunelvēli (12.2%) point out the fact that these were the centres of cults and group worship.[2] They also indicate that temples in these regions were well

1. The pattern strikingly compares with the *jaṅga* of Khajuraho type of temples. For details see my article "Structural Alignment and Content Analysis of Erotic motfis in the Khajuraho Temples and the Temple cars of Tamil Nadu", Seminar paper, Khajuraho (host B.H.U.), 1987.

2. For a detailed study see Raju Kalidos, "Hindu Architecture: A study in Stylistic Patterns", *Tamil Civilization*, Vol. II, No. 2, 1984, pp. 60-9.

financed. Temple cars in the Koṅgumaṇḍalam region are mostly products of the contemporary times. It gives clue to the fact that the industrial growth of the region has had an impact over temple building activity. Similarly the popularity of cars in the dry and arid Rāmanāthapuram area is due to the increasing cultivation of *iluppai (Bassia sepataceae)* wood in that region.

Through a statistical analysis, it has been possible to ascertain the iconographical potentiality of the temple cars. The specimen car (see table in Appendix VI) lodges 194 images excluding *yālis* (total 108) and other decorative panels (total 4). Calculated at this rate the sum total of the images found in the temple cars (total 866) amount to 1,68.000 [66.540 for the 343 (39.6%) cars surveyed by field work out of which 2795 are listed in the iconographical catalogue]. So the assertion that the temple cars are a veritable iconographical paradise stands vindicated The data available (1,68.000), the survey under taken (66.540) and the specimens listed in the present study (2795) prove that what has received a detailed observation (1.66%, 2795/1,68,000) is very little and lot of work remains yet to be done. So there is justification for the emphasis given to the study of iconography in the present work. Spoken with reference to the specimens listed in the catalogue (30%, 861/2795 on Śiva, 3.8%, 107/2795 on Gaṇapati, 4.4%, 123/2795 on Muruga, 6.4% 179/2795 on Amman, 39%, 1093/2795 on Viṣṇu, 1.7%, 37/2795 on Brahma, 8%, 219/2795 on minor gods and 6.3%, 176/2795 on erotic sculptures) the iconography of the temple cars affords scope for more research on its various aspects.[3] The fact that artists engaged in wood carving employ their imagination, within the freedom allowed by the *Śilpaśāstras* in giving shape to new iconogra-

3. For a detailed analysis see Raju Kalidos, "Wood Carvings of Tamil Nadu, An Iconographical Survey", *Journal of the Royal Asiatic Society of Great Britain and Ireland* (London, 1988, No. 1), pp. 96-125.

phical forms assures ample scope for discovery of rare iconogrophical specimens.

Though structurally an important monument, the temple car is unique by virtue of its iconographical decorations. It is a monument par excellence in this regard. We may present some statistical data to point out the potentiality of *tēr* iconography. Out of the 343 temple cars surveyed 108 (31.5%) are meant for Śiva, 73 (21.3%) for Viṣṇu, 75 (21.9%) for Ammaṉ, 26 (7.6%) for Gaṇapati, 49 (14.3%) for Muruga, 7 (2%) for Caṇḍikeśvara and 5 (1.5%) other gods. Of the 246 temples surveyed 108 (43.9%) are Śiva, 4 (1.6%) Ammaṉ, 69 (28%) Viṣṇu, 29 (11.8.%) Muruga, 35 (14.2%) village gods (3 male and 32 female) and 1 (.4%) Gaṇapati. The percentage of iconographical repersentations in respect of the various gods and goddesses is as follows: Śiva (30%), Gaṇpati (3.8%), Muruga (4.4%), Śakti goddesses (6.4%), Viṣṇu (39%), Brahma (1.3%), minor gods and goddesses including miscellaneous forms (6%) and erotica (6.3%). Consolidating the lineage of gods, temples and iconographical specimens a table may be complied as follows :

Gods:-	Śiva	Viṣṇu	Ammaṉ	Gaṇa-pati	Muruga	Village gods	Brahma	Caṇ-ḍeśa
Temples	43.9	28	1.6	0.4	11.8	14.2	nil	nil
Temple cars	31.5	21.3	21.9	7.6	14.3	1.5	nil	2
Iconographical specimen	30	39	6.4	3.8	4.4	*	1.3	*

* Other forms 16.4 including erotica

Note : Figures denote percentages

It may be noted here that on thematic considerations the quantum of iconographical specimens available in temple cars is of great interest. Normally the *Śilpaśāstras* follow, a set pattern for iconographical enumeration giving emphasis to the lineage of the gods such as Śiva, Viṣṇu, Śakti, Gaṇapati, Subrahmaṇya etc. If all could be shuffled and brought under thematic variations (e. g. dance, a heroic feat etc.) some sixteen variables are traceable from the temple cars. In the order of priority, they stand as follows: purāṇic themes (38.1%), erotic themes (12.7) *radura* forms (10.9), gods mounted on *vāhanas* (10.1), *anugrahā* forms (6.4) dancing forms (6.4), theriomorphic forms (2.5), aniconic form (1.9), transvestitism (1.4), forms exhibiting sectarian animosity (2.5), yogic forms (0.9), forms exhibiting the impact of other cults and tree worship. This statistical presentation is highly meaningful because we are in a position to point out the stress on which the sculptors had laid in choosing their themes. For example, if the percentage of yogic forms could be compared with the erotic forms, it is clear that the *bhoga mārga* had greater appeal to the later medieval society than *yoga mārga*. This may serve to understand the social and anthropological aspects of the Tamil country. [4]

From the table given above we find that in respect of temples Śiva, Viṣṇu, village gods, Muruga, Ammaṉ and Gaṇapati have priority in the descending order from Śiva. In respect of cars Śiva, Ammaṉ, Viṣṇu, Muruga, Gaṇapati, Caṇḍeśa and village gods have precendence. Iconographically Viṣṇu, Śiva, Śakti goddesses, erotica, Muruga, Gaṇapati, minor gods, Brahma and others have precedence. Śiva first in regard to temples and cars, occupies a secandary place in iconography. Ammaṉ insignificant

4. The ensuing summary is reproduced from the concluding part of my article, cited in the previous reference.

in respect of temples, is second in respect of cars and occupies a third place in iconography. Viṣṇu occupies the first place in iconography though he gets secondary and tertiary places in other respects. The reason for this is that he is represented in cars of all the gods. This is mainly because Viṣṇu as Kṛṣṇa and Śrī Rāma is the hero of the two great national epics, viz, the *Rāmāyaṇa*, and *Mahābhārata* which have deep roots both in *élite* and folk culture. With reference to the importance given by the Vijayanagar-Nāyak rulers of South India to Vaiṣṇavism it becomes obvious. This means a scholar working on Vaiṣṇava iconography must consult temples and cars of all affiliations. Vaiṣṇava cars normally disregard Śiva primarily becauae of their sectarian bias and so Śiva is less popular in iconography in a comprehensive survey of the cars. This, however, may not apply to other art materials like stone, bronze etc.[5] The reason that Ammaṉ possesses more cars and fewer temples is that most Śive temples allot a car for Her or as the matter Gaṇapati, Muruga, and Caṇḍeśa also as they constitute the *pañcamūrtis* of the Tamil Śaivite tradition who are an inseparable entity. And so naturally gods who are insignificant in respect of the number of their temples are well-represented in iconography. Again *śipaśāstras* and *āgamas* have a reserved place for *parivāradevatas* in a set order of preference with reference to their functional value in the Hindu pantheon and also from the philosophical angle. So these deities naturally receive their due share. Now coming to Gaṇapati in our three dimensional analysis, he is insignificant in respect of temples, better represented in icons and receives handsome representation in regard to cars. This is because most of the Śiva and Ammaṉ temples allot a car for him also. But the icons carved therein are not exclusively of Gaṇapati. His insignificane in terms of temples indicates the lesser popul-

5. Thanks to Professor John Marr (School of Oriental and African Studies, London) for asking me to add this note.

arlity of the Gaṇapati cult in Tamiḻaham. Cult popularity accords a better place to Śiva, Viṣṇu, Ammaṉ, Muruga and the village gods when compared with Gaṇapati. The increasing number of temples and cars dedicated to Muruga indicates that Tamiḻaham was an important centre of the Kaumāra (Kumara or Muruga) cult. This is quite natural because throughout history Muruga was the presiding deity of the *kuriñji* (hilly regions) lands. The lesser popularity of Muruga in iconography may reveal that historically the theme acquired iconographical status only at a later stage. That is to say Muruga must have commanded a status akin to the village gods for a very long time. The *Kumāratantra*, one of the *āgamās* of the secondary order, concerned exclusively with Muruga, is a later text and lists fewer forms. The same applies to village deities. The lesser popularity of *grāmadevatas* indicates that they adopted the car tradition very late in the history of temple cars. Even the icons found in them mostly represent other gods having iconographical status. So when the car from the the higher gods was borrowed for village gods it was taken over without modification, including the icons to be carved. The high percentage they achieve in respect of temples indicates that the concept of *grāmadevata* was deeply rooted. Another interesting fact is that most of the village deities are female. That means association of village goddesses with the Mother Goddess. This again is a case of assimilation of folk culture into higher Śākta cult. Brahma and Caṇḍikeśvara have no temples dedicated to them and the former no cars either. The latter has some cars because he is one among the *pañcamūrtis* of the Śaivite order. He is supposed to be the Accountant of Śiva temples and is perhaps provided with a car in order to supervise the festival. Brahma has no temples or cars because the Brahma cult was never a factor to be reckoned with in Tamil tradition though *śilpaśāstras* specifically say that the *Drāviḍa* temples are octagonal in shape and the *atidevata* (top god) of the zone is Brahma. Again purāṇic accounts aver that Brahma was cursed not to possess any temples or festivals. He finds a place in iconographical

presentation because it is a canonical form and again as part of the Hindu Trinity he must appear whenever the Trimūrtis are to be presented.

From the above analysis it is clear that there are deep rooted sociological and anthropological values behind the iconographical representations in the car temples. So for a study of the Tamil society, its sociological and anthropolgical aspects, religious traditions and their historical factors, mythology in visual medium, customs, manners and beliefs and above all iconography and iconometry, the temple car is a promising area of research. What has been already done is very littile (see bibliography for the author's works on the subject) and there is more and more scope for micro studies on the basis of thematic variables or even the conventional śāstraic model. If more projects are undertaken, preferably a thorough survey of the 866 temple cars in Tamilaham, the project is sure to be highly rewarding and add a wealth of information to give a new shape to the Tamil life and culture, especially their art heritage in wood carvings. By the way the horizon of Hindu iconography may get broadened as it has been partly proved in the present work.

Appendices

I

THE ŚRĪPRAŚNASAṂHITA ON RATHAPRATIṢṬHĀ[1]

First[2] of all the *mahāratha* (big car) was cleansed[3] and decorated. A *yāga sala* (sacrificial pavilion)[4] with a *homa kuṇḍa* (sacrificial pit)[5] was created either to the north-east or in front[6] of the car. The *yāga* ṣālā was decorated with plantain trees. Both the *yāga sālā* and *ratha* were sprinkled with sanctified water. Upon the decorated *vedi* (sacrificial altar) grains were spread,[7] upon which nine *kuṁbhas* were placed.[8] Fire was kindled in the sacrificial pit and *jātakarmāti* (birth ceremony) done Then *homa*[9] was performed for purpose of purification.[10] *Rakṣābandhanaṁ* (protection against evil spirits) was done to Vāsudeva in the car and water sprinkled with *kūrca*. *Yoga pīṭha* was careated in all the *kuṁbhas*. The God *āvāhanamed* (invoked) in the chariot was offered *pūjā* in the central *kuṁbha*. Indra and other gods were adored in the outer *kuṁbhas*. Then, Aniruddha and other gods were *āvāhanamed*, uttering the appropriate *mantras*. *Arghyam* (oblations), *dānaṁ* (gifts) and *bhōjanaṁ* (meals) were done. Then *caru*[11] was divided into twenty eight parts and offered *homa* with the ghee of cow as poured through *samidh* (a sacrificial stick). After having done *pūrṇa āhuti* (all offerings), the oblation was placed on the *kuṁbha* uttering the *purūṣasūkta mantra*.[12] Then *śāntihoma* was done. Then, the *guru* (preceptor) allowed the Brāhmaṇas to take their

food. This type of ceremonial *pūjā* was performed thrice. Then in an auspicious moment the *ācārpa* (preceptor) reached the finial of the car and did *prokṣaṇaṁ* (sprinkle with water) to the *kalaśa* with the holy water in the principal *kuṁbha*. Then he sprinkled the holy water of the other *kuṁbhas*, uttering the *praṇavā mantra*.[13] where the attendant deities were installed in the car as follows: *Śaṅkha* and others.[14] in the *Brahmāsana*, Kumudādimūrtis[15] around the *devāsana*, Indra and others[16] (*aṣṭadikpālās*) in the *manuśyāsana*, *Dharmāti dēvatas*[17] in pillars and secondary directions, Adhokṣaja and the eight others[18] in the third tier of the car, *Matsya* and others[19] in the second tier of the car, Keśava and others[20] in the first tier, Satyam and other gods at the corners of the first tier, *Ādiśeṣa* and *Kūrma* at the base of the first tier, Māyā in the axles Sūrya and Candra in the wheels, the *Vedas* in the horses, Brahma in the charioteer, *Garuḍa* in the flag and the king Cobra in umbrella.[21] Thus the installation ceremony of the newly built car was completed.[22]

NOTES

1. Seetha Padmanabhan (ed.), *Śrīpraśnasaṁhita*, Tirupati, 1969, ch 36 vv. 87-120.
2. The *Kumāratantra* (ch. 44, v.49) commences the description of *rathapratiṣṭha* by stating the auspicious time for conducting it. It was done in all months in the *śukla pakṣa* (bright half of the month) on an auspicious day. Any activity commenced during the period of the waxing moon was considered to ensure prosperity.
3. The entire car was anointed with oil and bathed in pure water, Then it was sprinkled with *pañcagavya* (five products of cow, viz., milk, curd, ghee, urine and cow dung) and holy water. *Gandham* (sandal paste) and other cosmetics were used (*Kumāratantra*, ch. 44, vv 50-1). These were done with a view to purify the car.

4. It was a sixteen pillared *maṇḍapa* with the *vedi* in centre. It was decorated and sanctified by a *gomaya* shower (*Kumāratantra* ch. 44, vv. 57-8).
5. The number of *kuṇḍas* was either nine or five or one. The *pradhana nantu* (principal pit) was in the form of a *ṣaṭakoṇa* (two interlacing triangles) with all the characteristic features of a *kuṇḍa* (*Kumāratantra* ch. 44, v. 58-9). If the *kuṇḍas* were more than one, such of those deities meant for each of the *kuṇḍa* were established in their respective pits (*Kumāratantra*, ch. 44, v. 64).
6. It was also situated on the car itself or on the sides of the car (*Kumāratantra*, ch. 44, 57).
7. Rice was spread on the *vedi*. *Kūrcas* (*darbha* grass which has an unbroken edge) was laid upon the rice Then the *kumbhas* (pitchers) were placed (*Kumāratantra*, ch. 44, v. 57).
8. Of the nine *kumbhas*, eight were dedicated to the following deities and placed in the respective directions meant for them as follows: Sūrya – east, Candra-south-east, Dhrəmādhāra Śakti-south. *Gaja*m west *Mayūraṁ* north-west, Dharmadeva-north and *Śēṣa*-north-east (*Kumāratantra* ch 44, vv. 60-3)
9. *Homa* is the offering of oblations to gods. done by pouring ghee clarified butter into the sacred fire.
10. The following plants were installed in the directions noted against them : *pālaśam (Artocarpus integrifolia)* – east, *śamyam* – south-east. *udumbaram (Ficus glomavata)* – south, *apāmārgam (Achyranthes aspera)* south-west, *aśuattha (Ficus religiosa)*-west, *māyūram*-north west, *vaṭa (Ficus bengalensis)*-north and *kuśa* (a grass) – north-east. While doing the *homa*, the twigs of *pālaśam* and *aśvattha*, *agyam* (ghee), *annam* (boiled rice), gingily oil, *priyaṅgu* (a creeper) and *skandamūlam* (an edible root) were deposited into the fire pit. The number of *homa* done wers either one hundred or fifty or twenty five by which all the gods were propitiated (*Kumāratantra*, ch. 44, vv. 64-6).

11. A dish of boiled rice and pulse, oblated to the gods.
12. A sacred hyms in the *Ṛg Veda* (Tenth *Maṇḍala*, No 90).
13. The monosyllabic word *Om* which is considered to be the root of all *mantras*. It stands for the Supreme Being.
14. *Śaṅkhanidhi* (conch personified) and *Padmanidhi* (lotus personified) are probably the deities referred.
15. *Kumuda* and the seven other elephants who are supposed to guard the earth in eight corners are probably meant here.
16. The eight directional deities are probably meant here
17. The reference here is probably to the personified abstract principles *dharma* (sacred law), *artha* (polity), *kāma* (pysical pleasure) and *mokṣa* (liberation).
18. The eight others meant here are probably the *mūrti*-forms of Viṣṇu. The are Viṣṇu, Madhusūdana, Trivikrama, Vāmana, Śridhara, Hṛṣikeśa, Padmanābha and Dāmodhara.
19. The *Daśāvatāras* of Viṣṇu are probably meant here.
20. The *caturviṁśati* (twenty four *mūrti* forms) are probably meant here.
21. The place of attendant deities as given in the *Kumāratantra* is as follows : Indra in the right wheels, Ādhāraśakti in the axles and *bhara*, Gajam in the *upapiṭha*, Śeṣa above the *upapiṭha* and the Navaśaktis and Karttikeya in the base of *devāsana*. The *vidyādharas* are the *rathātipatis* (masters of the car) (*Kumāratantra*, ch. 44, vv. 53-6).
22. The *guru* who conducts the ceremonies was expected to be presented with garments, wealth, grains, cow, lands, gold, ornaments, vehicles, elephant, horse, umbrella and chapals. The *rathakāras* were presented with the gift of garments [Daniel Smith (ed.). Pāñcarātra-*prasadaprasadanam*, ch. IX. vv. 21–3].

II

DĀRŪSAṀGRAHA (COLLECTION OF WOOD)

Dārū (wood) was one among the ten basic materials used for making images.[1] The collection of wood for the purpose of making images was known as *dārūsaṁgraha.*

The *Brahmīyacitrakarmaśāstra* gives a list of the trees fit for making images. On the basis of the four *varṇas* (castes), they were divided into Brāhmaṇa trees, Ksatriya trees, Vaisya trees and Sudra trees. The Brāhmaṇa trees were *palā* (*Artocarpus integnifolia*), *tēkku (Tectona grandis), karuṅkāli (Diospyrosmelanoxylon), candanam (Santalum album)* and *māvaliṅkai. The* Kṣatriya trees were *ceṇbakam, tumbai, vaṉṉi, marudu (Terminalia arjuna), karuvēmbu, muḷpūmarudu, tuvaḷai, marukkārai, palamullipālai, iluppai (Bassia sapotaceae), vēṅkai (Pterocarpus marsupium)* and *vêmbu (Melia azadirachta),* The Vaisya trees were *veṭpālai, marāmaram* or *ācca* (*Diospyros ebenaster*), *vāhai* (*Albizzia lebbeck*), *eḻumiccai, māvaliṅkai,* kācā, *vellaikkaruṅkāli, asokam (Uyaria longifolia) and karuvēmbu.* The sudra trees were *muṟaḷam, namai, curapunnai, veṭpālai, tippili, kaḍambu* (*Nauclea kadamba*), *nīrkkaḍambu, ceṇbakam, mañja, paccilai* and *koṅgu.*[2] For domestic purposes the following trees were prescribed for the use of the various castes as noted against the caste names: Tēvar-*mā* (*Magifera indica*), Brāhmaṇa-*vēmbu*, Aracar (king) *tēkku,* Ceṭṭiyār–*iluppai* and Veḷḷālar–*vēnkai.*[3] The *Padmasahita* presents a detailed list of the trees which were used for making *toraṇas* (arches), sacrificial utensils, images, pedestals, the top floors of temples, *vāhanas,* temple cars, *dvajasthamba,* etc.[4]

Though the list of wood given in the cononical texts is a voluminous one in actual practice some select trees such as *iluppai, ācca, vēṅkai tēkku, mahilam, vāhai, candanam, karumarudu* and *pullāmarudu* alone are used for making temple cars. *Iluppai* is considered to be an ideal wood for making temple cars. A proverb current among *śilpis* is *ācca maram aḍi varrināḷum iluppai maram pāl varrādu* (even if the *ācca* wood dries to the core, *iluppai* wood won't lose its milky substance).[5] *Tēkku* is also popularly used but it is costly. *Iluppai* is cheap and easily procurable also. Images made out of it retain their pristine beauty and vitality for ages together as a result of the milky substance that it contains Again *iluppai, marudu, vāhai* and *vēṅkai* are on the list flora of Tamil Nadu. These are the reasons for the popularity of *iluppai.*

Dārūasaṁgrha was to be done with great care. The auspicious season for undertaking it was the *karttigai* month which fell immediatey after the end of the rainy season[6] when trees were expected to be verdent and pliable. The team of *śilpis* as directed by the *ācārya* proceeded to the woods for selecting the flawless and auspicious tree The following precautions were expected to be taken in selecting the tree : avoiding the trees in temple sites, roads, crematoria, river banks, parks and boundary lines; avoiding too young and too old trees; avoiding the trees visited by birds, *nāgas, yakṣas, rakṣasas, pišacas* and *gandharvas* and avoiding broken trees or trees found in the vicinity of a village or the house of an outcaste.[7] The selected trees were expected to be solid and devoid of knots. After having selected a flawless tree, the *acarya* offered the preliminary *pūjas* with all earnestness, got the tree cut and transported it to the *śilpa śala* (building site) in a chariot or cart. For making icons, the timber chipped from the trunk part of the tree alone was used. The branches were also used if they were bulky.[8] The rules pertaining to *darūsaṁgraha* were expected to be assiduously followed. Otherwise disastrous

consequences were expected to fall on the *yajamana* (donor) and the *śilpi*.[9]

1. The other materials were stone, metal, bricks, mud, limepaste, ivory, paints and wax (*vide.*, *Piṅglam*, v. 441).
2. *Brahmiyacitrakarmaśāstra*, ch- 15. 4–10.
3. Cirpaśātramenum Maṇaiyaḍiśāstram, v. 79.
4. They are candanam, surabhicandanam, agarum, karnikarām, *kāśmaryam*, raktacandanam, bilva, āmālakam, cūdām (mango tree), *tālavarnakam*, simhaka, śriparni, *nālikeram* (coconut tree), *nāgāmātrukam*, pinakam, garvyam, kapityam, himatālam, tamālakam, badaram, khediram, phalgu, madhūkam, kiṁśukam, phālavetam, khārjūram, nipam, *nāraṅgam*, śimsupam, pippalam, vṛkṣam, *aśvattham*, pippaliviṭapam, suradārū, harītakyam, vakulam, udumbaram, kālam, puṣpakūlam, vairam, phaladṛmam (many fruit giving trees), phālasyam, bhūrjavṛkṣam, palāśam, kṛtamardakam, tindukam, bijasāram, mātuluṅga, rājavṛkśam, kohitakam, sunābhi, kṛṭakām, arjunam, saralam, kuṭajam śākam, sāmi, śriveṣṭam, *kātakām*, asanaspandanām, and stabakam. The following trees were expected to be used for making images only : candanam, āgurū, *kāśmaryam*, haricandanam, kośaram, khadiram, kuravam, sāsna, asanam, madhukam, devadārū, jāti, bilva, *śāmi*, sākam, panasam, kadambam, tilakam, namerū, phalini, surabhi, sivampakam, śimśupā, kṣririkā sālam, bījakam, kṛṛūvin, dakam, tiniśam, candanam, cūtam, tamālam, saralam, arjunam, kuṭajam-karakāli, saptaparnām, maduṣṭhilam, varanam, niculam, punnāgam, khadıram and rājavṛṣkam. (*Padmasaṁhita* XI, vv.87-92).
5. Interview with *śilpis* of the team, headed by Govindaraja *sthapati* at Siravanapuram on 1-5-1979.
6. The North-East monsoon which brings rain to Tamilaham.
7. *Māricisaṁhita*, ch. 27; *Puruṣottamasamhita*, VI. vv. 8-15; *Viṣṇusamhita*, XIV, vv.50.1. Daniel Smith and K.K.A. Venkatachari, *op. cit.*, pp.18-25.

8. *Padmasamhita*, XI, vv. 107-8 (Daniel Smith and K.K.A. Venkatachari, *op. cit.*, p. 46).
9. In contemporary times, all these rituals are not followed. Timber is purchased from timber merchants by *śilpis* (Interview with Govindaraja *sthapati* at Kanchipuram on 15-5-1979).

III

CATALOGUE OF CAR CODES

The aim of the catalogue is to code the temple cars surveyed by field-study The catalogue contains six columns, presenting the serial number, name of the temple, place, taluk, district and the car code. In the code given, the Roman number and the letter prefixed to it are to be treated as the code to the temple. The prefix stands for the presiding deity of the temple in which the car is found. The letter suffixed to the code indicates the deity to whom the car is dedicated. In the case of codes with no suffix, the prefix itself denotes the deity to whom both the temple and the car are dedicated.

The catalogue enlists 343 temple cars selected from 246 temples. Out of them nine (Nos S.IV, S. CLXXIV, M.CCXIII, S.CCXVI.S, S.CCXVI.A, S.CCXVI.G, S.CCXVI.M, S.CCXVI.C and S.CCXXVII) could not be studied since the cars were not open for study though they were intended to be part. of the survey. The following temples possess more cars (of which those listed in the catologue alone were open) for study: S.XXXIX, S.XLIX, M.LIII, S.CX, S.CXI, S.CXXI, S.CXXVII, S.CLXIII. S.CXC. S.CCIX and M.CCXXII. The additional cars connected with M.XCVI.G and S.CCXXI.S are *caṭṭattērs*. The additional cars connected with S.CXXI and S,CXXVI are in a state of utter ruin and so omitted. However, some ruined cars (S,XXX Ru, S.CXCIII.Ru)

the case of S.CXCII.M the temple is dedicated to Śiva while the car is meant for Muruga It is said that originally the temple was dedicated to Muruga and a Śiva shrine added later, and so there is only one car meant for Muruga, though the temple is named after Śiva. Similarly, the following are principally Śiva temples, though they bear other names : S.LXXXVIII, S CLXII and S.CLXXII. In the case of S.CXLII, the temple is dedicated to Trimūrtis where the same car is used for both Śiva and Viṣṇu. Similarly V.CCXL is a temple dedicated to Nāgarāja where the car is meant for Ananta Kṛṣṇa. A rare Śiva Temple (S.LXVII) has a car for Viṣṇu (S.LXVII.V) also. All temples dedicated to village goddesses are brought under Ammaṉ. A rare temple dedicated to a village god is treated as Svāmi (S.LXXX).

Abbreviations

A	Ammaṉ	M	Muruga
Ā	*Āḍi*	Ma	*Māci*
Ai	Aiyaṉār	P	*Paṅguṉi*
C	Caṇḍēśa	Pu	*Puraṭṭāci*
Ci	*Cittirai*	Ru	Ruined
G	Gaṇapati	S	Svāmi
Go	*Goratha*	T	*Tai*
H	Hanumat	TT	*Taṅgattēr*
K	*Kārttigai*	V	Viṣṇu

No.	Name of temple	Place	Taluk	District	Car code
1	Pārthasārathi	Triplicane	Madras	MAD.	V.I
2	Kāpāliśvara	Mylapore	(1-4)	(1-4)	S.II
3	Subrahmaṇya	Park Town			M.III
4	Aruṇācaleśvara	Maṇṇaḍi			S.IV
5	Kali-Kṛṣṇa	Poṉṉēṟi	Poṉṉēṟi	CHE.	V.V
6	Tiruppāliśvara	Tiruppālaivaṉam		(5-23)	S.VI
7	Virarāghava	Tiruvaḷḷūr	Tiruvallūr		V.VII
8	Subrahmaṇya	Tiruttaṇi	Tiruttaṇi		M.VIII,TT
9	Vaḍāraṇyeśvara	Tiruvālaṅkāḍu			S.IX
10	Ādi Keśava	Śriperumpudūr	Śriperumpudūr		V.X
11	Jagannātha	Tirumalisai			V.XI
12	Ōṭṭāṇḍa Īśvara				S.XII
13	Nṛsiṁha	Siṉgaperumālkōyil	Cheṅgalpaṭṭu		V,XIII
14	Vedagiriśvara	Tirukkaḷukkuṟam			S.XIV.S*
15					S.XIV.A
16					S.XIV.G
17					S.XIV.M
18	Varadarāja	Kañchipuram	Kañchipuram		V.XV
19	Brahmapurīśvara	Perunagar			S.XVI
20	Sundaravaradarāja	Uttiramērūr			V.XVII
21	Tirumākaṟaliśvara	Mākaṟal			S.XVIII
22	Kōdaṇḍa Rāma	Madhurāntakam	Madhurāntakam		V.XIX
23	Kandasvāmi	Cheyyār			M. XX
24	Jalānandiśvara	Thakkōlam	Arakkōṇam	N.A	S.XXI
25	Maṇikaṇṭheśvara	Tirumālpēṟu		(24-26)	S.XXII
26	Aracālaiammaṉ	Pallūr			A.XXIII
27	Subrahmaṇya	Vaḷḷimalai	Wālājāpēt		M.XXIV

$ During a recent visit to the place, this car was found ruined in a fire accident.

No.	Name of temple	Place	Taluk	District	Car code
28	Nṛsiṁha	Shōliṅgapuram			V.XXV
29	Vilvavana-nātheśvara	Tiruvalam	Guḍiyattam		S.XXVI.S
30					S.XXVI.A
31	Muttukumāra	Tiruppattūr	Tirupattūr		M.XXVII
32	Anganāthiśvara	Maḍavālam			S.XXVIII
33	Tārakeśvara	Vellore	Vellore		S.XXIX
34	Mārgabandhusvāmi	Viriñchipuram			S.XXX.A
35					S.XXX.Ru
36	Kailāsanātha	Āraṇi	Āraṇi		S.XXXI
37	Periyanāyakiammaṉ	Dēvikāpuram			A.XXXII
38	Jalakaṇṭheśvara	Waṇḍiwāsh	waṇḍiwash		S.XXXIII,S
39					S.XXXIII.A
40	Kāśī Viśvanātha	Dēsūr			S.XXXIV
41	Ādi Keśava				V.XXXV
42	Domma Nācciyār	Pōlūr	Pōlūr		A.XXXVI
43	Subrahmaṇya	Nachchatrakōyil			M XXXVII
44	Māriammaṉ	Tāṉippāḍi	Cengam		A.XXXVIII
45	Aruṇācaleśvara	Tiruvaṇṇāmalai	Tiruvaṇṇāmalai		S XXXIX.M
46	Gopala Kṛṣṇa	Mēkkalūr			V.XL
47	Varadaraja	Gaṇgapuram	Seṇji	S.A,	V.XLI
48	Trivikrama	Tirukkōyilur	Tirukkōyilur	(47-62)	V.XLII
49	Gaṅgadisvara	Chiṇṇa Salem	Kaḷḷakuṟichi		S.XLIII
5	Pralaya Kalesvara	Peṇṇadam	Viruddhachalam		S XLIV.S
51					S.XLIV.A
52					S.XLIV.G
53	Raṇganatha	Tiṭṭaguḍi			V.XLV
54	Vaidyanatha				S XLVI.S
55					S.XLVI.A

No.	Name of temple	Place	Taluk	District	Car code
56					S.XLVI.G
57	Varadarāja	Paṉruṭṭi			V.XLVII
58	Paḍaivēṭṭammaṉ				A.XLIII
59	Naṭarāja	Chidambaram	Chidambaram		S.XLIX.A
60					S.XLIX.G
61					S.XLIX.C
62	Bhūvarāha	Śrīmushnam	Kāṭṭumannārguḍi		V.L
63	Mallikārjuna	Dharmapuri	Dharmapuri	DHA.	S.LI
64	Veṇugopāla			(63–72)	V.LII
65	Kumara				M.LIII.G
66	Candracūḍeśvara	Hōsūr	Hōsūr		S.LIV.S
67					S LIV.A
68	Bēṭārāyasvāmi	Ḍeṅkaṇicōṭṭaḥ			V.LV
69	Kāṇiammaṉ	Iṟulapaṭṭi	Harūr		A.LVI
70	Tirthagiriśvara	Tīrttamalai			S.LVII.S
71					S.LVII.A
72					S.LVII.G
73	Vijayarāghava	Ōmalūr	Ōmalūr	SAL.	V.LVIII
74	Kailāsanātha	Tāramaṅgalam		(73–97)	S.LIX
75	Māriammaṉ	Kāravalli			A.LX
76	Bhadrakāliammaṉ	Ārvipaṭṭi	Mēṭṭūr		A.LXI
77	Bhadrakāliammaṉ	Mēchchēri			A.LXII.A
78					A.LXII.G
79	Sukhavaneśvara	Salem	Salem		S.LXIII
80	Soundararāja Perumāḷ				V.LXIV
81	Nañjuṇḍeśvara	Iḍaippāḍi	Śaṅkari		S.LXV.S
82					S.LXV.M
83	Māriammaṉ				A.LXVI
84	Ardhanārīśvara	Tiruchcheṅgōḍu	Tiruchcheṅgōḍu		S.LXVII.S

No.	Name of temple	Place	Taluk	District	Car code
85					S LXVII.V
86					S.LXVII.M
87	Coḷīśvara	Mallasamudram			S.LXVIII
88	Poṉvaradarāja	Rāsipuram	Rāsipuram		V. LXIX
89	Māriammaṉ				A.LXX
90	Cevantiśvara	Sirāppaḷḷi			S.LXXI
91	Māriammaṉ	Nāmagiripēṭṭai	Rāsipuram		A LXXII
92	Draupadiammaṉ	Āttūr	Āttūr		A.LXXIII
93	Nṛsiṁha	Nāmakkal	Nāmakkal		V.LXXIV
94	Raṅganātha				V.LXXV.V
95					V.LXXV.H
96	Someśvara	Sēndamaṅgalam			S.LXXVI
97	Nṛsiṁha				V.LXXVII
98	Subrahmaṇya	Mēṭṭuppālayam	Mēṭṭuppālayam	COI.	M.LXXVIII
99		Śivaṉmalai	Dhārāpuram (98-140)		M.LXXIX
100	Vīrakumāra	Vellakōyil			S.LXXX
101	Subrahmaṇya	Aḷagumalai	Palladam		M.LXXXI
102	Kuḷandai Vēlāyudha	Malaikkōyil			M.LXXXII
103	Liṅgeśvara	Avināshi	Avināshi		S.LXXXIII.S
104					S.LXXXIII A
105	Subrahmaṇya	Irumbarai			M.LXXXIV.M
106					M.LXXXIV.G
107	Veṅkaṭeśvara	Moṇḍipālayam			V.LXXXV
108	Raṅganātha	Kāramaḍai			V.LXXXVI
109	Māriammaṉ	Karuvalūr			A.LXXXVII
110	Tirumuruganātha	Tirumuruganpūṇḍi			S.LXXXVIII.S
111					S LXXXVIII A
112					S.LXXXVIII.M

No.	Name of temple	Place	Taluk	District	Car code
113	Kōṇiammaṉ	Coimbatore	Coimbatore		A.LXXXIX
114	Bālasubrahmaṇya	Marudamalai			M.XC
115	Daṇḍāyudhapāṇi	Śiravaṇapuram			M.XCI
116	Paṭṭiśvara	Pārūr			S.XCII.S
117					S.XCII.A
118					S.XCII.G
119					S.XCII.M
120					S.XCIIC
121	Draupadiammaṉ	Āṉaimalai	Pollāchi		A.XCIII
122	Poṉmalai Vēlāyudha	Kiṇattukkaḍavu			M.XCIV
123	Māriammaṉ	Uḍumalaipēṭṭai	Uḍumalaipēṭṭai		AXCV
124	Mandiragiri Vēlāyudha	Señjērimalai			M.XCVI.G
125	Kailāsanātha	Bhavāni	Bhavāni		S XCVII
126	Saṅgameśvara				S.XCVIII
127	Sellāṇḍiammaṉ				A.XCIX
128	Śrī Rāma				V.C
129	Viśvanātha	Gopicheṭṭipālayam	Gopicheṭṭipālayam		S.CI
130	Paccaināyakiammaṉ	Kolappalūr			A.CII.A
131					A.CII.G
132	Koṅgālammaṉ	Erode	Erode		A CIII
133	Ciṉṉa Māriammaṉ				A.CIV
134	Kasṭūri Raṅganātha				V.CV
135	Subrahmaṇya	Seṉṉimalai	Erode		M.CVI.T
136					M.CVI.P
137	Kanakagiri Vēlāyudha	Śivagiri			M.CVII M
138					M.CVII G
139	Makuṭeśvara	Koḍumuḍi			S.CVIII
140	Viranārāyaṇa				V.CVIX
141	Caṭṭainātha	Sirkāḷi	Sirkāḷi	THA.	S.CX G

No.	Name of temple	Place	Taluk	District	Car code
142				THA. (141-183)	S.CX,M
143	Vaidyanātha	Vaidīśvaraṉkōyil			S.CXI.M
144	Mayūranātha	Mayūram	Mayūram		S.CXII.S
145					S.CXII G
146					S.CXII.C
147	Amṛtaghaṭeśvara	Tirukkaḍaiyūr			S.CXIII
148	Śārṅgapāṇi	Kuṁbhakōṇam	Kuṁbhakōṇam		V.CXIV Ci
149				(148-160)	V.CXIV.T
150	Kuṁbheśvara				S.CXV.S
151					S.CXV A
152					S.CXV.G
153					S.CXV.M
154					S.CXV.C
155	Śrī Rāma				V.CXVI
156	Nāgeśvara				S.CXVII
157	Cakrapāṇi				V.CXVIII
158	Abhimukheśvara				S.CXIX
159	Kampahareśvara	Tribhuvaṇam			S.CXX
160	Mahāliṅga	Tiruviḍaimarudūr			S.CXXI
161	Subrahmaṇya	Eṇkaṇ	Naṇṇilam		M CXXII
162		Svāmimalai	Pāpanāsam		M.CXXIII.Ci
163					M.CXXIII K
164	Prasanna Veṇkaṭeśa	Thañjāvūr	Thañjāvūr		V.CXXIV
165	Māriamman	Puṉṉainallār			A.CXXV
166	Vasiṣṭeśvara	Karandai			S CXXVI
167	Pañcanadeśvara	Tiruvaiyāṟu			S.CXXVII.S
168					S.CXXVII.A
169	Bhāskareśvara	Parudiapparkōyil	Orattanāḍu		S.CXXVIII
170	Rājagopāla	Maṉṉārguḍi	Maṉṉārguḍi		V.CXXIX

No.	Name of temple	Place	Taluk	District	Car code
171					V.CXXIX.P
172	*K*ōdaṇḍa Rāma	Vaḍuvūr			V.CXXX
173	Santāna Rāma	Nīḍāmaṅgalam			V.CXXXI
174	Soundararāja Perumāl	Nāgapaṭṭiṇam	Nāgapaṭṭinam		V.CXXXII
175	Māriammaṉ				A.CXXXIII
176	Navaniteśvara	Sikkal			S.CXXXIV.S
177					S.CXXXIV.M
178	Tyāgarāja	Tiruvārār	Nāgapaṭṭinam		S.CXXXV.S
179					S.CXXXV.G
180					S.CXXXV.M
181					S CXXV.C
182	Vedāraṇyeśvara	Vēdāraṇyam	Tiruttuṟaippūṇḍi		S.CXXXVI.S
183					S.CXXXVI.M
184	Amṛtaghaṭeśvara	Kōḍiyakkāḍu			S CXXXVII
185	*K*ōdaṇḍa Rāma	Ariyalūr	Ariyalūr	TRI.	V.CXXXVIII
186	Ālanduraiyār	Kiḻappaḻuvār		(185-213)	S.CXXXIX
187	Vaidyanātha	Tirumaḻapāḍi			S.CXL
188	Saptaṛṣiśvara	Lālguḍi	Lālguḍi		S.CXLI.S
189					S.CXLI.A
190					S.CXLI.G
191					S.CXLI.M
192	Uttamar	Bhikṣāṇḍarkōyil			S CXLII
193	Māriammaā	Samayapuram	Lālguḍi		A.CXLIII
194	Puṇḍarikākṣa Perumāl	Tiruvellarai			V.CXLIV
195	Bhūminātha	Maṇaccanallūr			S.CXLV
196	Aiyaṉār	Pūvalūr			Ai.CXLVI
197	Abhayapradāna-Raṅganāthā	Karūr	Karūr		V.CXLVII

No	Name of temple	Place	Taluk	District	Car code
198	Kalyāṇa Veṅkaṭaramaṇa	Tāṉtoṇḍrimalai			V.CXLVIII.Pu
199	Bālasubrahmaṇya	Puñjai Pugalūr			M.CXLIX
200	Kaḍambavaneśvara	Kulittalai	Kulittalai		S.CL S
201					S.CL.A
202	Nīlamēgapperumāl				V.CLI
203	Ratnagiriśvara	Aiyarmalai			S.CLII
204	Siṁhapuriśvara	Karuppattūr			S CLIII
205	Prasanna Veṅkateśa	Gunasīlam	Musiri		V.CLIV
206	Nandikeśvara	Turaiyūr	Turaiyūr		S CLV.S
207					S.CLV A
208	Śrī Raṅganātha	Śriraṅgam	Tiruchi		S.CLVI..Ci
209					V.CLVI.T
210					V.CLVI.Go
211	Jambukeśvara	Tiruvāṉaikkā			S CLVII.S
212					S.CLVII A
213	Koḷundālammaṉ	Pullambādi	Lālguḍi		A.CLVIII
214	Muttumāriammaṉ	Nārttamalai	Kulattūr	PUD.	A.CLIX
215	Sikhāgiriśvara	Kuḍumiyāmalai		(214-228)	S.CLX.S*
216					S.CLX.A
217	Muttumāriammaṉ	Vayalōkam			A.CLXI
218	Bṛhadāmbāḷ	Tirugōkarṇam	Ālaṅguḍi		S.CLXII.G
219					S.CLXII.M
220					S.CLXII.C
221	Ātmanātha	Āvuḍaiyārkōyil	Arantāṅgi		S.CLXIII,S
222	Satyagiriśvara	Tirumayam	Tirumayam		S.CLXIV.S
223					S.CLXIV.A

S The car at present is ruined.

No.	Name of temple	Place	Taluk	District	Car code
224	Satyamūrti				V.CLXV
225	Mînâkṣí Sundareśvara	Arimalam	Tirumayam		S.CLXVI.S
226					S.CLXVI.A
227	Māriammaṉ				A.CLXVII
228	Uḍaiyapirāṭṭiammaṉ	Poṉamarāvati			A.CLXVIII
229	Kālahast'śvara	Dindigul	Dindigul	MDU.	S.CLXIX
230	Soundararāja Perumāl	Tāḍikkombu	Dindigul	(229-245)	V.CLXX
231	Periyanāyakiammaṉ	Paḷaṉi	Paḷaṉi		A CLXXI
232	Bālasubrahmaṇya	Periyakulam	Periyakulam		S.CLXXII.S
233					S.CLXXII.M
234	Mal'aimēl Vaidyanātha				S.CLXXIII
235	Kāśi Viśvanātha	Uttamapālayam	Uttamapālayam		S.CLXXIV
236	Pūlānandiśvara	Ciṉṉamaṉūr			S.CLXXV
237	Tirumalairāya	Kombai			V.CLXXVI
238	Soundararāja	Aḻagarkōyil	Mēlūr		V.CLXXVII
239	Tirumaṟainātha	Tiruvādavūr			S.CLXXVIII
240	Minākṣi Sundareśvaṟa	Madurai	Madurai		S.CLXXIX.S
241					S.CLXXIX.A
242	Kūḍal Aḻagar				V.CLXXX
243	Subrahmaṇya	Tirupparaṅkuṉṟam			M.CLXXXI.T
244					M.CLXXXI.P
245	Kālameghapperumaḷ	Tirumōkār			V.CLXXXII
246	Tiruttalinātha	Tiruppattūr	Tiruppattūr	RAM.	S.CLXXXIII.S
247				(246-288)	S.CLXXXIII.A
248	Nallamaṅgaibhāgasvāmi	Pirâṉmalai			S.CLXXXIV.S
249					S CLXXXIV.A
250					S CLXXXIV.G
251	Soumya Nārāyaṇa	Tirukkoshṭiyūr			V.CLXXXV
252	Aḻagiya Soundarammaṉ	Paṭṭamaṅgalam			A.CLXXXVI.A

No.	Name of temple	Place	Taluk	District	Car code
253					A.CLXXXVI.G
254	Tirukkōlanātha	Tirukkōlakkuḍi			S.CLXXXVII.S
255					S.CLXXXVII.A
256	Subrahmaṇya	Kuṉṟakkuḍi			M.CLXXXVIII.T
257					M.CLXXXVIII.P
258	Karpaga Viṇayaka	Pillaiyārpaṭṭi			G.CLXXXIX
259	Viraśekhara	Sākkōṭṭai			S.CXC.A
260	Aiyaṉār	Siṅgampuṇari			Ai.CXCI
261	Viśvanātha	Śivagaṅga	Śivagaṅga		S.CXCII.M
262	Svarna Kāliśvara	Kālayārkōyil			S.CXCIII.S
263					S.CXCIII.A
264					S.CXCIII.Ru
265	Puṣpavaneśvara	Tirubhuvanam			S.CXCIV.S
266					S.CXCIV.A
267	Somanātha	Māṉamadurai			S.CXCV.S
268					S.CXCV.A
269	Kaṇṇuḍaiyanāyaki	Nāṭṭarasaṉkōṭṭai			A.CXCVI
270	Ādi Ratneśvāra	Tiruvāḍadai	Tiruvāḍanai		S.CXCVII.S
271					S.CXCVII.A
272	Nāganātha	Nainārkōyil	Paramakuḍi		S.CXCVIII
273	Ādi Jagannatha	Tiruppullāṇi	Ramnad		V.CXCIX
274	Rāmanātha	Rāmeśvaram			S.CC.S
275					S.CC.A
276	Sokkanātha	Aruppukkōṭṭai	Aruppukkōṭṭai		S.CCI.S
277					S CCI.A
278	Tirumēṉināṭha	Tiruchchuḷi			S.CCII.S
279					S.CCII.A
280					S.CCII.M
281	Veṅkaṭacalapati	Sāttūr	Sāttūr		V.CCIII
282	Niṉra Nārāyaṇa				V.CCIV

No.	Name of temple	Place	Taluk	District	Car code
283	Bhadrakāliammaṉ	Śivakāsi			A.CCV.A
284					A.CCV.G
285	Śri Āṇḍāl	Śrīvilliputtūr	Śrivilliputtūr		V.CCVI
286	Mayūranātha	Peddavanallūr	Rājapālayam		S CCVII.S
287	Naccadaitavirttaruliyasvāmi	Dēvadānam			S CCVIII.S
288					S.CCVIII.A
289	Saṅkaranārāyaṇa	Śaṅkaraṉkōyil	Śaṅkaraṉkōyil	TIR.	S CCIX.S
290	Cintāmaṇināṭha	Vāsudēvanallūr		(289-330)	S.CCX
291	Subrahmaṇya	Puliyaṅkuḍi			M.CCXI T
292					M CCXI.P
293	Pūvanātha	Kōvilpaṭṭi	Kōvilpaṭṭi		S.CCXII.S
294					S.CCXII.A
295	Kaḻukācalamūrti	Kaḻuhumalai			M.CCXIII
296	Kallarpirāṉ	Śrīvaikuṇḍam	Śrivaikuṇḍam		V.CCXIV
297	Kailāsanātha				S.CCXV
298	Nellaiyappar	Tirunelvēli	Tirunelvēli		S.CCXVI.S
292					S.CCXVI.A
300					S.CCXVI.G
301					S.CCXVI.M
302					S.CCXVI.C
303	Kailāsanātha	Gaṅgaikoṇḍāṉ			S.CCXVII
304	Tiruagnīśvara	Rājavallipuram			S.CCXVIII.S
305					S CCXVIII.A
306	Nellaiyappa	Techchanallūr			S.CCXIX
307	Kāśi Viśvanātha	Tenkāsi	Teṉkāsi		S.CCXX.S
308					S.CCXX.A
309	Kuṟṟālanātha	Kuṟṟalam			S.CCXXI.S
310	Tirumalai-Kumara	Panpoḻi			M.CCXXII.T
311	Kulaśekharanātha	Seṅkōṭṭai	Seṅkottai		S.CCXXIII.S

No.	Name of temple	Place	Taluk	District	Car code
312					S.CCXXIII A
313	Kāśi Viśvanātha	Ambāsamudram	Ambāsamudram		S.CCXXIV
314	Kṛṣṇa				V.CCXXV
315	Tirumūlanātha				S.CCXXVI
316	Pāpavināśa	Vikramasiṅgapuram			S.CCXXVII
317	Vilvanātha	Kaḍayam			S.CCXXVIII
318	Śrī Sailappar	Śivasailam			S.CCXXIX S
319					S.CCXXIX.A
320	Ādivarāha	Kalliḍaikkuṟicci			V.CCXXX
321	Subrahmaṇya				M.CCXXXI
322	Mānēdiyappar				S.CCXXXII
323	Satyagirīśvara	Kalakkād	Nāṅgunēri		S.CCXXXIII
324	Aḻakiyanambirāya	Tirukkuruṅkuḍi			V.CCXXXIV
325	Rāmaliṅga	Paṉakuḍi			S.CCXXXV.S
326					S.CCXXXV.G
327	Subrahmaṇya	Tiruchchendūr	Tiruchchendūr		M.CCXXXVI.M
328	Ādinātha	Āḻvārtirunagari			V.CCXXXVII.Ci
329					V.CCXXXVII Ma
330					V.CCXXXVII.P
331	Kaṉyākumariammaṉ	Kanyākumari	Thōvālai	KAN.	A.CCXXXVIII
332	Sthānumalaya Perumāl	Suchindram		(331-338)	S.CCXXXIX.S
333					S.CCXXXIX.A
334					S.CCXXXIX.G
335	Nāgarāja (Ananta Kṛṣṇa)	Nāgarkyil	Nāgarkōyil		V.CCXL
336	Nilakaṇṭha	Padmanābhapuram	Kalkulam		S.CCXLI
337	Veṅkaṭācalapati	Tiruppatisāram			V.CCXLII
338	Kṛṣṇa	Kṛṣṇaṉkōyil	Agastīśvaram		V.CCXLIII
339	Tirukkāmeśvara	Villiyaṉūr	Pōndichcheri	PON.	S.CCXLIV.S
340				(339-41)	S.CCXLIV A

No.	Name of temple	Place	Taluk	Car code
341				S.CCXLIV.G
342	Gōvindarāja	Tiruppati	Renigunta A.P. State	V.CCXLV
343	Kōdaṇḍa Rāma			V.CCXLVI

Note : Many of the cars surveyed in 1978-79 are much ruined. For a study en this whithering status of the cars see my article in the *Third Annual pproceedings of the South Indion History Congress*, Madurai, 1982, pp.216-19.

All blank space in the above entry stands for ditto.

ATTACHMENT

The Cars with following serial numbers are 16th-17th century ones : 5, 18, 35, 48, 92, 125, 144, 146, 160, 182, 183, 194, 195, 221, 223, 237, 239, 264, 278, 279 and 280.

The cars with following serial numbers are 18th-19th century ones : 1, 2, 6, 10, 13, 14, 19, 21, 23 to 26, 31 to 33, 37, 47, 50 to 56, 62, 70 to 76, 81, 82, 84 to 86, 93 to 95, 99 to 101, 103 to 106 113 116, 117, 119 to 121, 126, 127, 148 to 154, 156, 157, 161 to 164, 167, 168, 170, 171, 175, 178 to 181, 184 to 186, 189 to 191, 193, 196, 197, 199 to 202, 208 to 213, 215, 216, 218 to 220, 229 to 231, 233, 235, 238, 240 to 250, 252 to 257, 259, 261, 265 to 268, 274 to 277, 281, 282, 285 to 294, 297, 303 to 305, 307 to 309, 313, 314 316, 318 to 326, 328 to 330, 332 to 334, 336, 339 to 341 and 343.

The cars with following serial numbers are 20th century ones: 3, 4, 7, 8, 9, 11, 12, 15 to 17, 20, 22, 27, 28 to 30, 34, 36, 38 to 46, 49, 57 to 61, 63 to 69, 77 to 80, 83, 87 to 91, 96 to 98, 102, 107 to 112, 114, 115, 118, 122 to 124, 128 to 140, 145, 147, 155, 158, 159, 165, 166, 169, 172 to 174, 176, 177, 187, 188, 192, 198, 203 to 207, 214, 217, 222, to 228, 232, 234, 236, 251, 258, 260, 262, 263, 269 to 273, 283, 284, 295, 296, 298 to 302, 306, 310 to 312, 315, 317, 327, 331, 335, 337, 328 and 342.

IV

Catalogue of Measurements

The aim of the catalogue is to present the details relating to the shape of cars (third column), car height (fourth column), axle length (fifth column), number of wheels (sixth column), measurements of the arc (seventh colum) and rim (eighth columu) of wheels and the number of *pārs* (ninth column) of the temple cars surveyed by field-study.

Abbreviations

c	circular	f	feet
h	hexagonal	i	inch
o	octagonal		
p	polygonal		
s	square		

Sl. No.	Car Code	Shape of car	Car height	Axle length		No. of wheels	*Measurements* arc		rim		No. of *pārs*
1	2	3	4	5		6	7		8		9
			f	f	i		f	i	f	i	
1	V.I	o	11	8	8	6	3	9	1	7	5
2	S.II	o	12	11	6	6	3	10	1	3	5
3	M.III	o	9	8	6	6	2	3	1		5
4	S.IV	o									

1	2	3	4		5		6	7		8		9
			f	i	f	i		f	i	f	i	
5	V.V	o	12		8	6	6	2	9	1		5
6	S.VI	o	10		8		6	2	8	1		5
7	V.VII	o	12		12		6	3	5			
8	M.VIII.TT	h										
9	S.IX	o	11				6					
10	V.X	o	12		10	6	6	3	3	1	3	
11	V.XI	o	13		11	6	6	3	6	1	4	5
12	S.XII	o	10	6	8		6	2	6	1	1	5
13	V.XIII	o	11		10		6	3		1	3	5
14	S.XIV.S	o	12		11	6	6	3	6	1	6	5
15	S.XIV.A	s	7				6					
16	S.XIV.G	o	8				6	2	3			
17	S.XIV.M	o	5									
18	V.XV	o	17	6	16		6	5	1	1	10	5
19	S.XVI	o	10		10		6	2	6	1	1	5
20	V. XVII	o	10		9	6	6	2	6	1		5
21	S.XVIII	o	6									
22	V.XIX	o	16		13		6	3	10	1	4	
23	M.XX	o	9	6	9		6	2	3	1		5
24	S.XXI	o	9	6	8	6	6	2	3	1		5
25	S.XXII	o	9		6	3	6	2	6		10	
26	A.XXIII	o	10		9		4	2	6	1		5
27	M.XXIV	o	13		9	9	6	3		1	3	5
28	V.XXV	o	11		10	6	6	2	3	1	2	5
29	S.XXVI.S	o	11		9	3	6	2	7	1	1	5
30	S.XXVI.A	o	10		8		4	2	6	1		5
31	M.XXVII	o	7		6		4	1	4		8	3
32	S.XXVIII	o	10	6	9	6	6	2	4		10	
33	S XXIX	o	10		8		6	2	6	1		
34	S.XXX.A	o	10		9		6	2	6	1	3	5

1	2	3	4		5		6	7		8		9
			f	i	f	i	f	i		f	i	
35	S.XXX.Ru	o										
36	S.XXXI	o	10		8	6	6	2	6		11	5
37	S XXXII	o	10		10	6	6	3	6		8	
38	S.XXXIII S	o	8		7	3	6	2	3	1		5
39	S.XXXIII.A	o	8		7	3	6	2	3		10	
40	S.XXXIV	o	8		8	6	6	2	3		10	5
41	V.XXXV	o	10		9		6	2	2		10	
42	A.XXXVI	o	7	6	7		4	2	3			5
43	M.XXXVII	o	12		9		6	2	8		9	5
44	A.XXXVIII	o	10		10		4	2	3			
45	S XXXIX M	o	12		11		6	3				5
46	V.XL	o	10		10	6	6	2	8	1	3	5
47	V.XLI	o	11	6	10	10	6	2	6	1	4	
48	V.XLII	o	10		10		6					
49	S.XLIII	o	10		10		6	2	6	1		5
50	S.XLIV.S	o	11		11		6					
51	S.XLIV.A	o	10		10		6					
52	S.XLIV.G	o	5	6								
53	V.XLV	o	9				6					
54	S.XLVI.S	o	14		14		6					5
55	S.XLVI A	o	11		11		6					
56	S.XLVI G	o	8	6								
57	V.XLVII	o	9									
58	A.XLVIII	p	10		9		6					
59	S.XLIX.A	p	13		13			3	3			4
60	S.XLIX.G	o	9		8		4					
61	S.XLIX.C	o	7		7		6					4
62	V.L.	o	15		15		6	3	6			

1	2	3	4		5		6	7		8		9
			f	i	f	i		f	i	f	i	
63	S.LI	o	10		9			3	6	6		
64	V.LII	o										
65	M.LIII.G	o	6	6								
66	S.LIV.S	p	16		15		6	4		1	3	6
67	S.LIV.A	p	12		10		4	3		1	3	4
68	V.LV	p	15		15		6	3	10	1	6	6
69	A. LVI	o	10	6	10		4	2	3			
70	S.LVII.S	o	11		10	6	6	2	3			5
71	S.LVII.A	o	9				4					
72	S.LVII.G	o	9				4					
73	V.LVIII	c	9		8		4	2	3			
74	S. LIX	o	12		11	3	6	2	3			5
75	A.LX	o	8				4					
76	A LXI	c	6	6			4					
77	A.LXII.A	o	8		7	6	4	1	10			5
78	A.LXII.G	s	4				4	1	6			
79	S.LXIII	o	15		14		6	3	6	1	3	5
80	V.LXIV	o	15		13	8	6	3	6	1	3	
81	S.LXV.S	o	10		8	6	4	2	3		7	5
82	S.LXV.M											
83	A.LXVI	c	8				4					
84	S.LXVII.S	o	18		17		6	4	3	1		5
85	V.LXVII.V	o	10		9		6	2	3			
86	S.LXVII.V	o	11		10		4	2	6			
87	S.LXVIII	o	12		11	6	6	2	8	1		
88	V.LXIX	o	10				4					
89	A.LXX	o	9									

1	2	3	4		5		6		7		8		9
			f	i	f	i		f	i	f	i		
90	S.LXXI	o	9				4						
91	S.LXXII	o	9										
92	A.LXXIII	o	9										
93	V LXXIV	o	15		12	6	6	3	3				5
94	V.LXXV.V	o	13		12		6	3	3				
95	V.LXXV.H	o	7										
96	S.LXXVI	o	12		11		6	3					5
97	V.LXXVII	o	14		13		6	3					5
98	M.LXXVIII	p	5	8	7	6	4	2			9		
99	M.LXXIX	c											
100	S.LXXX	c	10	6	9	6	6	2	9	1			5
101	M.LXXXI	o	10		11		6	2	9		8		
102	M.LXXXII	o	9	9	9		6	2	3	1	2		5
103	S.LXXXIII S	12 face	20		20		6	4	10		11		5
104	S.LXXXIII A	o	13		13		6	3			10		
105	M.LXXXIV.M	c	8	6	9		6	2	3		7		5
106	M.LXXXIV.G	p	6	6	6	6	4	1	8		5		
107	V.LXXXV	o	11		11		6	2	6		11		5
108	V.LXXXVI	o	12	6	13		6	3	1				
109	A.LXXXVII	o	12		13	3	6	3	2		10		5
110	S.LXXXVIII.S	o	9	6	8	3	6	2	3		9		
111	S.LXXXVIII.A	o	8		7	6	6	1	10		8		
112	S LXXXVIII.M	o	11	6	10		6	2	6		10		5
113	A.LXXXIX	o	10	6	10		6	2	6				
114	M.XC	s	8		7		4	1	11		6		
115	M.XCI	o											
116	S.XCII.S	p	15	6	16	6	6	3	7		10		

1	2	3	4		5		6	7		8		9
			f	i	f	i		f	i	f	i	
117	S.XCII.A	c										
118	S.XCII.G	p										
119	S.XCII.M	s										
120	S.XCII.C	c										
121	A.XCIII	12 face	10									
122	M.XCIV	s	8				4					
123	A XCV	p	11	6			6					5
124	M.XCVI.G	o	7									
125	S.XCVII	c	9									
126	S.XCVIII	p										
127	A.XCIX	o	8				6					
128	V.C	o	6									
129	S CI	c	10		9	3	6					5
130	A.CII.A	p	10		9	3	6	2	4			
131	A.CII.G		7									
132	A.CIII	o	6				4					5
133	A.CIV	s	9				6					
134	V CV	o	8									
135	M.CVI.T	p	16	6	14	6	6	3	5	1	2	5
136	M.CVI.P	o	14		14	6	6	3	6	1	2	5
137	M.CVII.M	p	15		14	6	6	3	6	1		5
138	M.CVII.G	o										
139	S.CVIII	o										
140	V.CIX	s	8									
141	S.CX,G	o	8		8		4					
142	S.CX.M	o	11		11		6	2	9			
143	S.CXI.M	o	11		11		6	2	9			
144	S.CXII.S	o	11									

1	2	3	4		5	6	7		9
		f		f	i		f	i	
145	S.CXII G	o	7						
146	S CXII.C	o	6			4			
147	S.CXIII	o	12	11	3	6	3		
148	V CXIN.Ci	c	20	20		8			6
149	V.CXIV.T	c	15	14	6	6	3		
150	S.CXV.S	o	15	14	3	8			6
151	S.CXV.A		13	12	6	6			5
152	S.CXV.G	o	7						
153	S.CXV.M	o	9	8	6	4			5
154	S.CXV.C	o	5	6	4				5
155	V.CXVI	c	15			8			
156	S.CXVII	o	10	11		4	2	3	
157	V.CXVIII	c	12						
158	S.CXIX	o	9			4			
159	S CXX	o	11	11		4			
160	S.CXXI	o	21	6 21	6				
161	M CXXII	o	10	10		6			
162	M.CXXIII.Ci	o	9			4			
163	M.CXXIII.K	o	8						
164	V.CXXIV	o	9			6			
165	A.CXXV	o	8			6			5
166	S CXXVI	o	8						
167	S.CXXVII.S	o	14	14		6			
168	S.CXXVII.A	o	9						
169	S.CXXVIII	o	10						
170	V.CXXIX.Ā	c	13	13		6	3	3	
171	V.CXXIX.P	c	14	13	9	6	3	3	

1	2	3	4	5		6	7		8		9
			f	f	i		f	i	f	i	
172	V CXXX	o	14	13	6	6	3	4			
173	V.CXXX$_I$	c	16	16		6					5
174	V.CXXXII	c	11	10	6	6	2	6			5
175	A.CXXII$_I$	o	9	9		6					
176	S.CXXIV.S	o	12	11	6	6	3				5
177	S.CXXXIV.M	o	10	9	3	6	2				5
178	S.CXXXV.S	o	20	21	3	4	4	3	1	5	6
179	S.CXXXV.G	o	15	14	6	4	3	6	1	3	5
180	S.CXXXV.M.	o	14	14		4	3		1		5
181	S CXXXV.C	o	11	11		4	2	3			
182	S.CXXXVI.S	o	16			6	4				5
183	S CXXXVI.I	o	10								
184	S CXXXVII	o	8			4					
185	V.CXXXIII	c									
186	S.CXXXIX	o	10	10		6	2	6			
187	S.CXL	o	14	13		6	3				5
188	S CXLI.S	o	20	19		6	4	7			5
189	S.CXLI.A	o	10	10		4					5
190	S.CXLI.G	c	10	9		6					
191	S.CXLI.M	o									
192	S.CXLII	o	8	7	6	6	2				5
193	A.CXLIII	o	12	11		6	3				5
194	V CXLIV	o	13	12		6	3				5
195	S.CXLV	o	13	13		6					
196	A.CXLVI	o	10								
197	V.CXLVII	o	7								
198	V.CXLVIII.Pu	o	12	10	6	6	3				
200	M.CXLIX	s	11	10	6	6	2				

1	2	3	4	5		6	7		8		9
			f	f	i		f	i	f	i	
201	S.CL.A	o	8	8	6	4	2				
202	V.CLI	o	10	10		4	2	6			
203	S.CLII	o	17	16	6	6	4				5
204	S.CLIII	o	9	8	6	4	1	6			
205	V.CLIV	c				6					
206	S.CLV.S	o	16	14	6	6	4				5
207	S.CLV.A		12								
208	V.CLVI.Ci	o	15	14	6	6	4	3			
209	V.CLVI.T	o	16	15	6	6	3	10			
210	V.CLVI.Go	o	11	14		6					
211	S.CLVII.S	p	16	15		6	4	3			
212	S.CLVII.A	p	15	13	6	4					4
213	A.CLVIII	o	9			6					
214	A.CLIX	o	10	10		6	2	6			5
215	S.CLX.S	o	12				2	9			
216	S.CL*X*.A	o	8								
217	A.CLXI	o	9			6					
218	S.CLXII.G	o	9	9		6					
219	S.CLXII.M		10	10		6					5
220	S.CLXII.C		8	8							
221	S.CLXIII.S	o	17	16	6	6	4		2		5
222	S.CLXIV.S	o	10								
223	S.CLXIV.A	o	7								
224	V.CLXV	p	7								
225	S.CLXVI.S	o	10	9	6	6					5
226	S.CLXVI.A		8	7	6	6					5
227	A.CLXVII	o	10	7	3	6	2	3	1	6	

1	2	3	4		5		6		7		8	9
			f	i	f	i		f	i	f	i	
228	A.CLXVIII	o	10		9		6	2	8			
229	S.CLXIX		9	6	8	6		2	6	1		5
230	V.CLXX	o	11		11		6	2	9			
231	A.CLXXI	s	10		10	6	4	1	10		9	5
232	S.CLXXII.S	p	8		8		6					5
233	S.CLXXII.M	p	13	3	13	6	6	3	6		11	5
234	S CLXXIII	p	8		8		6	2	4		8	4
235	S.CLXXIV											
236	S.CLXXV	p	12	6	13		6	3	3			
237	V.CLXXVI	p	14		13	6	6	3	6	1	3	4
238	V.CLXXVII	p	17		16		6	3	9			
239	S.CLXXVIII	o	10		9		6	1	11		10	
240	S CLXXIX.S	p	16	6	17		6	3	11	1	5	5
241	S.CLXXIX.A	p	13		13	5	6	3	6	1	1	4
242	V.CLXXX	o	14		14		6	3	6	1	2	
243	M CLXXXI.T	o	9									
244	M.CLXXXI.P	p	18		17		6	3	4	1	5	
245	V.CLXXXII	o	9		9		6	2	9	1		
246	S.CLXXXIII.S	o	13		12		6	3				5
247	S.CLXXXIII.A	o	11		10	6	6	2	8			5
248	S.CLXXXIV.S	o	14		12		6	3	6			5
249	S CLXXXIV.A	o	11		10	6	6	2	6			5
250	S.CLXXXIV.G	o	9		7	6	4	2				5
251	V.CLXXXV	o	17		16		6	3	9			5
252	A.CLXXXVI.A	o	11		11		6	2	6			5
253	A.CLXXXVI.G	o	9									
254	S.CLXXXVII.S	o	15		13	6	6	4				5
255	S.CLXXXVII.A	o	9				4					

1	2	3	4	5		6		7	8	9
			f	f	i	f	i	f	i	
256	M.CLXXXVIII.T	o	12	11		6	3			
257	M CLXXXVIII.P	o	13	11		6	3			
258	G.CLXXXIX	o	10	8	6	4	2	3		5
259	S.CXC.A	o	12	11	6	6	3			5
260	Ai.CXCI	o	14	13	6	6	3	3		5
261	S.CXCII.M	o	11	10	6	6	2	8		5
262	S.CXCIII.S	o	12	11	6	6	3			5
263	S CXCIII A		12	10		6	2	6		5
264	S CXCIII.Ru		12							
265	S.CXCIV.S	p	14	13	6	6	3	9	10	
266	S.CXCIV.A	p	10							
267	S.CXCV.S	o	11	11	6	6	3			5
268	S.CXCV.A	o	10	10		6	2	6		5
269	A.CXCVI	o	12	10	6	6	3			
270	S.CXCVII.S	o	13	12	6	6	3	3		5
271	S.CXCVII.A	o	12	11		6	3			5
272	S CXCVIII	o	12	10		6	3			5
273	V CXCIX	p	13	13		6	3	3		5
274	S.CC.S	o	12	10		4	2	6		5
275	S.CC.A	o	10			4				4
276	S,CCI.S	p	10			6				
277	S.CCI.A	p	7			4				
278	S.CCII.S	p	15	17		6	6			
279	S.CCII.A	o	13	14		6	6			
280	S.CCII.M	o	9	9						
281	V.CCIII	p	13	12		6	6	3		4
282	V.CCIV	p	10	11	6	6	6	3		4

1	2	3	4		5		6	7		8		9
			f	i	f	i		f	i	f	i	
283	A.CCV.A	p	20		15	6	6	4				5
284	A.CCV.G	p										
285	V.CCVI	p	21	6	22	3	9	4	3	1	6	6
286	S.CCVII	p	10									
287	S.CCVIII,S	p	13		12	6	6	3	3			4
288	S.CCVIII,A	p	10		9		6					
289	S,CCIX-S	p	16		16		6	4		1		4
290	S.CCX	p	15		13	6	6	3	6			4
291	M.CCXI.T		9		8	6	6					
292	M.CCXI.P		12		11		6	3				
293	S CCXII.S	p	10				4					4
294	S CCXII.A	p	10				4					4
295	M.CCXIII											
296	V.CCXIV	p	20		19		6	4				4
297	S.CCXV	p	16		16		6	4				
298	S CCXVI.S											
299	S.CCXVII.A											
300	S.CCXVI.G											
301	S.CCXVI.M											
302	S.CCXVI.C											
303	S.CCXVII	p	10		9	6	6	3				4
304	S.CCXVIII.S	p	10		9	6	4	2	6			
305	S.CCXVIII.A	p	9		8		4					
306	S.CCIX	p	8									4
307	S.CCXX.S	p	12		11		6	2	9			4
308	S.CCXX.A	o	13		13		6	3	9			4
309	S.CCXXI.S	o	15		12	6	6	3	9	1	2	
310	M.CCXXII.T	p	14		12		6	3	6			

1	2	3	4	5		6	7		8		9
			f	f	i		f	i	f	i	
311	S.CCXXIII.S	p	10			6					4
312	S.CCXXIII.A	s	8	8	6	4	2	6			4
313	S.CCXXIV		12	13		6	3				
314	V.CCXXV	o	10	10		6	2	6			
315	S.CCXXVI	p	10	9	6	6	3				
316	S.CCXXVII	p	13	13	3	6	3	3			4
317	S.CCXXVIII										
318	S.CCXXIX.S	p	17	17		6	4	1	1	7	7
319	S.CCXXIX.A	p	10	9		4	2	9			4
320	V.CCXXX	o	15	14	6	6	4		1	3	5
321	M.CCXXXI	h									
322	S.CCXXXII	p	12	12		6					
323	S.CCXXXIII	p	15	14		6	3	9			4
324	V.CCXXXIV	o	16	16		6	3	9			
325	S.CCXXXV.S	p	12	11		6	3				4
326	S.CCXXXV.G	s	6								
327	M.CCXXXVI.M	p	16	16		6	3	6			6
328	V.CCXXXVII.Ci	c	15	15		6		6			
329	V.CCXXXVII.Ma	p	16	15	6	6	3	6			
330	V.CCXXXVII.P	o	15	15		6					
331	A.CCXXXVIII	p	13	14		6	3	3			
332	S.CXXXIX.S	p	19	19		9	3	9	6		6
333	S.CCXXXIX.A	p	16	15		6	4				4
334	S.CCXXXIX.G	p	9			6					
335	V.CCXL	p	14	12		6					4
336	S.CCXLI	p	13	12		6	3	3			4
337	V.CCXLII	p	12	11		6	2	9			

1	2	3	4	5		6	7		8		6
			f	f	i		f	i	f	i	
338	V.CCXLIII	p	13	12		6	2	6			4
339	S.CCXLIV.S	p	17	16		6	3	10	1	6	5
340	S.CCXLIV.A	p	9	9	6	6	2			10	5
341	S.CCXLIV.G	p	7	7		6	1	6		6	5
342	V.CCXLV	o	13	13		6	4		1		5
343	V.CCXLVI	o	9	8	6	6	2	9	1	1	

Note (1) The entries under third column (viz. car height) stand for the height of plinth (see Fig. 1) and not the total height of the car. The total height could be worked out by multiplying plinth height with 4 or 5. This is because the *pāda* and *vimāna* are usually 1-2 and 2-3 times as tall as the plinth.

(2) All blank space in the above entry stards for data not available, mainly due to the irregular schedule followed and partly because some cars could not be measured.

V

Iconographical Catalogue

The aim of the catalogue is to number the iconographical specimens surveyed by field study and present their location in the respective cars.[1] The catalogue contains six columns. The first column presents the number of iconographical specimens in the form of Arabic numerals. The second column presents the car codes. The third column indicates the location of the specimens with reference to the three tiers or rows in the concerned car. The fourth column indicates the side, viz , front, right, back and left, wherein the rows are found.[2] The fifth column states whether the specimens have been photographed or not. If photographed it is stated 'yes', if not the column remains blank. The sixth column notes the rare features of the specimen.

Abbreviations

b	back	f	front	pd	pedestal
ed	edges	l	left	ps	*passim*
		r	right		

1. The present catalogue includes only some select specimens. It is only a register of the various iconographical forms, selected at random, with reference to the rare features. Due to various reasons like the inaccessibility of the cars for a thorough study and space in the thesis a complete list could not be prepared. The friezes of *yālis*, horse riders, sectarian marks (*śaṅkha* and *cakra*) and the bearers of burden (lions, *Kūrma*, Bhūdevi and Ādiśeṣa) are excluded. See my article in *JRAS* 1988, No.1, pp. 98 – 125.

2- The front side of the car is that to which ropes are tied while pulling the car. If one stands facing the front side of the car, the sides which lay to his left and right are denoted as right and left side of the car respectively.

Specimen Number	Car Code	Location Tier	Side	Whether photographed	Remarkable features
		1. ŚIVA			
1.1.Liṅga					
1	A.XXXVIII	III	r		
2	S,XLIV.S	III	b		
3	S.XLIV.A	III	r		
4	—do—	III	r		
5	S.XLIX.C	III	l	yes	
6	—do—	III	b	yes	
7	S.LVII.A	I	r		
8	S.LXVIII	II	l		
9	S.LXXI	III	f	yes	
10	—do—	II	l	yes	
11	M.LXXVIII	I	l		
12	M.LXXXII	II	l		
13	A.XCIX	III	f		
14	—do—	III	b	yes	
15	—do—	III	b		
16	A.CII.A	III	l	yes	
17	—do—	III	b	yes	
18	A.CIII	III	f	yes	
19	—do—	III	l		
20	—do—	III	r	yes	
21	S.CX.G	II	l		Mukha Liṅga
22	S.CXV.M	II	b	yes	
23	S.CXIX	I	s		

Note : —do— stands for ditto.

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
24	S.CXIX	III	f		
25	—do—	III	l	yes	
26	—do—	I	r		
27	S.CXX	I	b		Nāga-Liṅga
28	S.CXXI	II	f		
29	—do—	I	l		
30	A.CXXV	III	f		—do—
31	S.CXXVII.A	II	r		
32	S.CXXXV.G	II	f	yes	Bhuja-Liṅgā
33	S.CXXXIX	III	f		
34	S.CXLI.A	II	f		
35	S.CXLI.G	II	f		
36	—do—	III	b		
37	A.CXLIII	III	b		
38	S.CXLV	II	f		Nāga-Liṅga
39	—do—	III	r		
40	S.CLII	I	f	yes	
41	—do—	I	f	yes	
42	—do—	II	f	yes	Caturmukha Liṅga
43	—do—	I	b	yes	
44	S.CLX.A	II	l		
45	—do—	III	r		
46	S.CLXII.M	II	b		
47	S.CLIXVI.A	II	r		
48	S.CLXXIX.S	III	f		
49	S.CXCVII.A	II	l	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
50	S.CCVIII.S	III	r		
51	S CCXIX	I	b		
52	S.CCXXVI	III	f		
53	S.CCXXXV.S	I	f	yes	Nāga–Liṅga
1.2.	*Sadāśiva*				
54	S.XLIX A	II	f	yes	Mahāsadāśiva
55	—do—	II	f	yes	
56	S.CXXVIII	I	f	yes	
57	—do—	I	b	yes	
58	S.CLII	II	r	yes	
59	—do—	II	r	yes	Mahāsadāśiva
60	S.CCXLIV.G	II	r	yes	
1.3.	*Naṭarāja*				
1.3.1.	*Ānandatāṇḍava*				
61	S.XXX.A	I	b		
62	S.XLIII	II[I]	b		Eight handed
63	S.XLIX.A	III	f		
64	S.XLIX.G	II	f		
65	A.LX	II	l		
66	S.LXXXIII.S	I	b		
67	S.LXXXIII.A	I	f		
68	S.CXVII	II	l		
69	S.CXXVII.S	I	b		
70	S.CXXVIII	I	b		
71	S.CXXXV.S	I	b		
72	S.CXLII	I	l		
73	M.CXLIX	II	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
74	S.CLII	II	r	yes	Ten handed
75	S CLXII.M	II	b		
76	S.CLXIII S	I	b		
77	S.CLXXIII	I	b		
78	S.CLXXV	II	f		
79	S.CLXXIX.S	II	f	yes	*Māṟukāl* dance
80	—do—	II	r	yes	
81	S.CLXXIX.A	II	f		
82	—do—	I	b		
83	A.CLXXXVI.A	II	b		
84	S.CXCIV.S	II	r		
85	S.CXCIV.A	II	f		
86	V.CCVI	III	f		
87	M.CCXI.T	II	f		
88	S.CCXV	II	f		
89	S.CCXVIII.S	II	f		
90	S.CCXXI.S	II	b		
91	S.CCXXVI	II	b		
92	S.CCXXXIII	II	f		
93	V.CCXXXVIII.Ma	I	b		
94	S.CCXXXIX.S	II	f		Sixteen handed
95	S.CCXXXIX.A	II	f		—do—
1. 3. 2. Ūrdhvatāṇḍava					
96	S.II	I	b		
97	M.III	I	b	yes	
98	S.VI	I	b		
99	S.XIV.S	I	b		
100	S.XVI	I	b	yes	
101	M.XX	I	b	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
102	S.XXI	I	f		
103	S.XXVIII	I	b		
104	S.XXX.A	I	b	yes	
105	A.XXXVIII	I	b		
106	S.XLIII	I	b		
107	S XLVI.S	I	b	yes	Āṟumukha clapping
108	S.XLVI.A	I	b	yes	Viṣṇu playing drum
109	S.XLVI.G	I	b		
110	S.XLIX.A	II	f		
111	S.XLIX.A	III	f		
112	S.XLIX.G	II	f	yes	Gaṇapati present
113	M.LIII.G	II	b	yes	
114	S.LIV.S	II	l		
115	A.LVI	I	b		
116	S.LVII.S	II	b		
117	S.LIX	I	b		
118	A.LXI	II	b		
119	A.LXII.G	II	b		
120	S.LXIII	II	b		
121	S.LXV.S	I	b		
122	S.LXV.M	I	b		
123	S.LXVII.S	I	b		
124	S.LXVIII	II	b		
125	A.LXXII	II	f		
126	S.LXXVI	I	b		
127	M.LXXIX	I	b		
128	S.LXXX	I	b	yes	Viṣṇu as judge
129	M.LXXXI	I	b		

Specimen Number	Location Car Code	Tier	Side	Whether Photographed	Remarkable features
130	S.LXXXIII.S.	II	b		
131	S.LXXXIII.A	I	b	yes	
132	M.LXXXIV.M	I	b		Viṣṇn as judge
133	S.LXXXVIII.M	II	b	yes	
134	S.XCI,S	II	r		
135	A.XCV	II	l		
136	M.XCVI.G	II	b		
137	A.CII.A	II	f		
138	A.CII.G.	I	b		
139	M.CVI.P	II	b		
140	M.CVII.M	I	b	yes	Viṣṇu playing cymbals
141	S.CX.G	II	b		
142	S.CXII.G	II	b		
143	S.CXIIIC	II	b		
144	S.CXIII	I	b	Yes	
145	S.CXV.S	II			
146	S.CXV.A	II	b		
147	S.CXVII	II	b		
148	S CXIX	II	b	Yes	Viṣṇu playing drnm
149	S.CXX	II	b		
150	S.CXXI	II	b	Yes	
151	M.CXXII	II	b	Yes	
152	M.CXXIII.Ci	I	b	Yes	
153	M.CXXIII.K	I	b		
154	A.CXXV	II	b		
155	S-CXXVI	II	b		
156	S.CXXVII.S	II	b		
157	S.CXXVII	III	p		

Specimen Number	Car Code	*Lecation* Tier	Side	Whether Photographed	Remarkable features
158	S,CXXXVI.S	II	b		
159	S.CXXXIV.M	II	b		
160	S.CXXXV.S	II	b		
161	S.CXXXV.G	II	b		
162	S.CXXXV.S	II	b		
163	S CXXXVI S	II	b	yes	
164	S.CXXXVI.M	II	b		
165	S.CXXXIX	II	b		
166	S.CXL	II	b		
167	S.CXLI.S	II	b		
168	S.CXLI.A	II	b		
169	S.CXLI.M	II	b	yes	
170	AC.XLIII	II	b		
171	S.CXLV	II	b		Viṣṇu playing flute
172	Ai. CXLVI	II	b		
173	M.CXLIX	II	b		Ārumakha as judge
174	S. CL.S	I	b		
175	S.CLII	II	b	yes	
176	S.CLV.S	I	b		
177	S CLV.A	I	b		
178	V.CLVI.T	II	r		
179	V.CLVI.Go	II	b		
180	A.CLVIII	II	b		
181	S.CLX.S	II	b		
182	S.CLX.A	II	b	yes	
183	S.CLXIII.S	II	b	yes	
184	S.CLXVI.S	II	b	yes	
185	A. CLXXI	II	b	yes	
186	S.CLXXIX.S	II	f		
187	—do—	I	r	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable featreu
188	S.CLXXIX.A	II	f		
189	S.CLXXXIII.S	II	r		
190	S.CLXXXIV.S	II	b		
191	S.CLXXXIV.A	II	b		
192	S:CLXXXIV.G	II	b		
193	S.CLXXXVI.G	II	b		
194	S CLXXXVII S	II	b	yes	
195	M.CLXXXVIII.T	II	l		
196	G.CLXXXIX	II	r		
197	Ai.CXCI	II	b		
198	S.CXCII.M	II	b		
199	S.CXCIII.S	II	l		
200	S.CXCIV.S	II	ed		
201	A.CXCVI	II	b		
202	S.CXCVII.S	II	b		
203	S.CXCVII.A	III	r	yes	
204	S.CC.S	III	f		
205	S.CC.A	III	b		
206	S.CCII.A	II	b		
207	A.CCV.A	II	r		
208	V.CCVI	II	l		
209	S.CCVIII.A	II	f		
210	S.CCX	II	f		
211	M.CCXI.T	II	f		
212	S.CCXXVI	II	b		
213	S.CCXXXIII	II	f		
214	S.CCXXXV.S	II	b		
215	M.CCXXXVI.M	II	r	yes	
216	S.CCXLIV.S	I	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
217	S.CCXLIV A	I	b		
218	S.CCXLIV.G	III	b		
1.4.	*Dakṣiṇāmūrti*				
219	S.XLVI.S	I	f		Kāmadahanamūrti
220	S.CXIII	II	f		
221	S.CXV.M	I	f		
222	S.CXIX	II	f		
223	S.CXX	I	r		
224	M.CXXIII.Ci	II	l		
225	S.CXXVII.S	II	f	yes	
226	S.CXXVIII	II	f		
227	S.CXXXIV.S	I	f	yes	
228	S.CXXXV.S	I	f		
229	S.CXXXV.G	II	f		
230	S.CXL	II	r		
231	S.CXLI.S	I	b		
232	S.CXLI G	I	f	yes	
233	S.CXL.II	II	f		
234	A.CXL.III	III	l		
235	V.CXLVIII.Pu	III	r	yes	
236	S.CLX.A	I	f	yes	
237	—do—	II	r	yes	Kāmadahanamūrti
238	S.CLXIII.S	I	f	yes	
239	—do—	II	l	yes	
240	S.CLXIV.A	I	b		
241	S.CLXVI.S	II	r	yes	Four in o row
242	S.CC.S	III	f	yes	
243	S.CCXIX.S	II	l	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether photographed	Remarkable features
1.5.	*Liṅgodbhava*				
244	S.XXX.A	I	f	yes	
245	S.XLIII	I	r	yes	
246	S.XLIV.S	I	b		
247	S.XLVI.S	I	r		
248	S.XLVI.A	I	r		
249	M.CVI.P	II	r	yes	
250	S.CXIII	I	b		
251	S.CXV.S	I	b		
252	S.CXV.M	III	r		
253	S.CXVII	II	b		
254	S.CXX	I	b		
255	S.CXXVIII	II	b		
256	S.CXXXIV.S	I	b		
257	S.CXXXIV.M	I	b		
258	S.CXXXV.S	I	pd		
259	S.CXL	I	b		
260	S.CLII	I	b		
261	S.CLXXV	III	l		
262	S.CLXXIX.S	I	b	yes	
263	S CLXXIX.A	II	b		
264	S.CLXXXIV.S	II	b		
265	S.CXCIII.Ru	II	b		
266	S.CXCIV.A	II	b		
267	S.CXCVII.A	III	f		Liṅgodbhava within a Liṅga
268	S.CC!.A	III	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
269	M.CCXI.T	III	b		
270	S.CCXV	III	r		
271	S.CCXXIV	II	f		
272	S.CCXXVI	II	f		
273	S.CCXXXII	II	l	yes	
274	S.CCXXXV.S	II	f		
275	A.CCXXXVIII	II	r		
1.6.	*Ekapādamūrti*				
276	S.XIV.S	I	f	yes	
277	S.XVI	I	f		
278	S.XXI	I	f	yes	
279	V.XXV	I	l	yes	Viṣṇu as Ekapāda
280	S.XXIX	I	f		
281	S.XXX.Ru	I	f		
282	S.XXXI	I	b	yes	
283	S.XLIX.A	II	b		
284	A.LXX	II	b		
285	S.LXXVI	III	f		
286	—do—	III	b		
287	S.LXXXIII.S	II	l		
288	S.LXXXVIII.S	I	l	yes	
289	M.CVI.P	I	r		
290	S.CXVII	II	l		
291	S.CXXI	II	l		
292	M.CXXIII.Ci	II	b	yes	Surrounded by *ṛṣis*
293	S.CXXVI	II	r	yes	
294	S.CXXVIII	I	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
295	S.CXXXV.M	II	l		Brahma with one head
296	S.CXLI,S	II	l		
297	S.CXLI.M	II	l		
298	A.CXLIII	II	l		
299	S.CXLV	I	b	yes	
300	S.CL.S	I	f		
301	S.CLII	II	l		
302	S.CLVII.S	II	r		
303	S.CLVII.A	II	r	yes	
304	S.CLX.S	II	r		
305	S.CLXXIII	II	b	yes	
306	S.CLXXV	II	l		
307	S.CLXXIX.S	II	l	yes	Adored by *ṛṣi*^{s}
308	—do—	II	l	yes	
309	S.CLXXIX.A	II	b		
310	V.CLXXX	II	r		Viṣṇu as Ekapāda
311	S.CLXXXIII.S	II	l		
312	S.CXCIII.Ru	II	r		
313	S.CXCIV.A	II	l		
314	—do—	II	b		
315	S.CXCVII.S	II	b		
316	S.CXCVII.A	III	f		
317	—do—	II	b		
318	S CCXV	II	r	yes	
319	S.CCXIX	II	l		
320	S.CCXXIII.S	III	b	yes	
321	S.CCXXIV	II	f		
322	S.CCXXXII	II	f		
323	S CCXXXIII	III	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
324	S.CCXXXV.S	II	b	yes	
1.7. *Bhikṣāṭana*					
325	S.XLVI.A	I	r		
326	M.LXXXI	I	r	yes	
327	S.LXXXVIII.S	I	l	yes	
328	A.CIV	II	r	yes	
329	S.CXIII	I	f		
330	S.CXV.S	I	f		
331	S.CXX	II	f		
332	S.CXXI	II	r		
333	M.CXXIII.Ci	II	l		
334	S.CXXVIII	I	b		
335	S.CXXXV.S	I	f		
336	S.CXXXV.G	I	b		
337	S.CXXXVI.S	II	l		
338	S.CXLII	I	f		
339	A.CXLIII	III	l		
340	S.CLV.S	I	l		
341	V.CCVI.Go	II	b		
342	S.CLVII.S	I	f		
343	—do—	II	r		
344	S.CLVII.A	II	l		
345	S.CLXII.M	II	r		
346	S.CLXIII.S	II	l		
347	S.CLXVI.S	I	f		
348	S.CLXXII.M	III	l		
349	S.CLXXIII	II	f		
350	S.CLXXV	II	f		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
351	M.CLXXXVIII.T	III	f		
352	M.CLXXXVIII.P	II	l		
353	S.CXC.A	I	f		
354	S.CXCIV.S	II	r		
355	V.CXCIX	III	r	yes	
356	S.CCXIX	II	b		
1.8.	*Kaṅkāḷamūrti*				
357	S.CLII	II	b		
358	S CLV.A	I	l	yes	
359	S.CLX.A	II	b	yes	
360	S.CLXXII.M	III	l		
1.9.	*Kalyāṇasundaramūrti*				
361	S.XXX.A	I	f		
362	S.XLIV.A	I	f	yes	
363	S.LXIII	II	b	yes	
364	V.LXIV	II	l	yes	
365	S.LXXXVIII.S	II	l	yes	*Ṛṣis* blessing
366	S.XCII.S	II	l		
367	S.CVIII	II	r	yes	
368	S.CXIII	II	r	yes	
369	S.CXXVIII	II	l		
370	S CXXXV.S	II	l		
371	S.CXXXIX	II	l		
372	S.CXL	II	r		
373	S.CXLI.S	II	r		
374	A.CXLIII	II	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable featreus
375	Ai.CXLVI	II	l	yes	
376	S.CLVII.S	III	f		
377	A CLVIII	II	l		
378	S.CLXIII.S	II	l		
379	S.CLXXIIII	II	f		
380	S.CLXXV	II	f		
381	S.CLXXIX.S	II	b		
382	S.CLXXIX.A	II	r		
383	M.CLXXXVIII.T	II	r	yes	
384	Ai.CXCI	II	l		
385	S.CXCIII.S	II	r		
386	S.CXCIII.Ru	II	r		
387	S.CXCIV.A	III	f		
388	S.CXCV.S	II	f		
389	S.CXCVII.S	II	l		
390	S CCII.A	II	f		
391	V.CCIII	II	f		
392	V.CCIV	II	b		
393	S.CCX	II	f		
1.10. Vṛṣabhavāhanamūrti					
394	S XII	II	f	yes	human *Nandi*
395	A.XXIII	I	b		
396	S.XXIX	I	f		
397	S.XXX.Ru	I	f		
398	M.XXXVII	I	f		
399	S.XLIV.S	II	f		
400	M.LXXVIII	I	f		

Specimen Number	Car Code	*Lecation* Tier	Side	Whether Photographed	Remarkable features
401	S.LXXXIII.S	II	f		
402	S LXXXVIII.S	I	f	yes	
403	M.XC	II	b		
404	S.CI	II	f		
405	S.CXI.M	II	f		
406	S.CXV.S	II	f		
407	V.CXVI	III	f		
408	S.CXXVII.S	II	f		
409	S CXXXV,S	I	b		
410	S.CXXXV.M	II	f		
411	S.CXXXVI.S	II	b		
412	S.CXLII	III	f		
413	A.CXLIII	II	f		
414	S.CLIII	I	f		
415	S.CLV.S	I	f		
416	S.CLX.S	II	f		Nārada and Tumburu
417	S.CLXII.C	II	r		
418	S.CLXXV	II	f		
419	S.CLXXIX.A	II	l		
420	M·CLXXXVIII.T	II	r	yes	human Nandi
421	G.CLXXXIX	II	f		
422	S.CXCV.S	II	f		
423	V CCVI	II	l		
424	S.CCVII	II	l		
425	S.CCXVIII.S	II	f		
426	S.CCXXIV	II	l		
427	S.CCXXXIX.A	II	l		
428	S.CCXLI	II	l	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1.11. *Ardhanārīśvara*					
429	S.XXVI.S	I	f	yes	
430	S.XXX.A	I	l		
431	S.XLIX.A	II	l		
432	S.XLIX.C	III	b		
433	A.LXX	II	b		
434	M.LXXVIII	I	f		
435	S.LXXXIII.A	III	b		
436	S.CXXXV.S	I	f		
437	S.CXXXIX	II	l	yes	
438	S.CXL	I	b		
439	S.CLII	I	b		
440	S.CLX.A	I	l		
441	S.CLXIII.S	I	b	yes	
442	S.CLXXIII	II	f		
443	S.CLXXIX.S	I	f	yes	
444	—do—	II	b		
445	S.CLXXIX.A	II	f		
446	Ai.CXCI	II	r	yes	Blessing Bhṛṅgi
447	S.CXCIV.A	II	r		
448	A.CXCVI	II	l	yes	
449	S.CXCVII.S	I	b		
450	S.CCXII.A	II	f		
451	S.CCIX.S	II	b		
452	V.CCXXXVIII.Ma	II	l	yes	
453	V.CCXLII	I	f		
1.12. Gajasmahāramūrti					
454	S.VI	II	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
455	S.XII	II	f	yes	
456	S.XXVIII	I	b		
457	S.XLIV S	II	l		
458	S.XLVI.S	I	l		
459	S.XLVI.G	I	l		
460	S.LV	II	l		
461	S.LVII.S	I	l		
462	S.LIX	I	l		
463	S.LXV.S	I	r		
464	S.LXVII.S	I	r		
465	S.LXVII.M	I	r		
466	S.LXVIII	II	f		
467	A.LXX	II	r		
468	M.LXXXI	I	l	yes	
469	S.LXXXIII.S	III	b		
470	M.XCI	II	b		
471	A.XCIX	II	b		
472	A.CII.A	III	r		
473	A CIV	II	r		
474	M.CVI.P	II	b		
475	S.CXIII	II	r		
476	S.CXV.S	II	l	yes	
477	S.CXV.A	II	r		
478	S CXVII	II	f		
479	M.CXXIII.K	I	l		
480	S.CXXVI	II	r		
481	S.CXXVII.S	II	l		
482	S.CXXVIII	II	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
483	S.CXXXIV.S	II	l		
484	S CXXXV.S	II	l		
485	S.CXXXV.C	II	l		
486	S.CXXXVI.S	II	b		
487	S.CXXXIX	II	r		
488	S.CXL	II	f		
489	S CXLI.M	II	b		
490	A.CXLIII	II	r		
491	Ai.CXLVI	II	r		
492	M.CXLIX	III	f		
493	S.CL.S	I	r		
494	S.CLVII	II	r		
495	S.CLX.S	II	l		
496	S.CLX.A	II	l		Amman stands nearby
497	S.CLXIII.S	II	l		
498	S.CLXIV.A	II	r		
499	S.CLXXV.	II	r		
500	S.CLXXIX.S	I	b		
501	S.CLXXIX.A	II	l	yes	
502	S.CLXXXIV.S	II	l		
503	S.CLXXXIV.A	II	b		
504	A.CLXXXVI.A	II	l		
505	A.CLXXXVI.G	II	l		
506	S.CLXXXVII.S	II	l		
507	M.CLXXXVIII.P	II	l		
508	S.CXCIV.A	II	l		
509	S.CXCV.S	II	r		
510	A.CXCVI	II	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
511	S.CXCVII.S	II	l		
512	S.CXCVII.A	II	r		
513	S.CC.S	II	l		
514	S.CCII S	II	r		
515	V.CCIII	III	l		
516	V.CCIV	II	f		
517	V.CCVI	II	l		
518	S.CCX	II	f		
519	M CCXI.T	III	r		
520	S.CCXXIV	II	r		
521	S.CCXXXII	II	r		
522	S.CCXXXIII	II	b		
523	S.CCXXXV.S	II	b		
524	M:CCXXXVI.M	II	r		
525	S.CXXXIX.S	III	b		
1.13.	*Gaṅgādhara*				
526	S.CXV.S	I	b		
527	S.CXIX	II	r	yes	
528	—do—	II	l	yes	
529	S.CXXVIII	II	l	yes	
530	A.CLVIII	II	l		
531	S.CLXIII.S	II	l		
532	M.CLXXXVIII.P	II	b	yes	
533	S.CXCIII.A	II	b	yes	
1.14.	*Kālāharamūrti*				
534	S.XII	II	l		

Specimen Number	Car Code	Tier	*Location* Side	Whether Photographed	Remarkable features
535	S.XIV.S	II	r		
536	SX.VI	I	f		
537	S.XXI	I	l		
538	S.XXVIII	III	l		
539	S.XXX.A	I	f		
540	S.XXXIII.A	III	f		
541	S.XXXIV	I	f		
542	S.XLIII	I	r		
543	S.XLVI.S	I	l		
544	S.XLIX.A	II	l		
545	S.LVII.S	I	b		
546	S.LVII.A	I	l		
547	S.LXVII.S	I	l		
548	S.LXVII.M	I	l		
549	S.LXVIII	II	l	yes	
550	A.LXXX	II	b		
551	S.LXXI	I	r		
552	S.LXXVI	III	l		
553	—do—	III	b		
554	A.LXXVII	I	l		
555	M.XC	II	b		
556	M.XCI	II	b		
557	A.CII.A	II	b		
558	A.CII.G	II	l	yes	
559	M.CVI.P	II	l	yes	
560	S·CVIII	III	r		
561	S.CXIII	II	r	yes	
562	S.CXV.S	II	l	yes	
563	S.CXX	II	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
564	M.CXXII	II	l		
565	M.CXXIII.Ci	I	l		Yamāraj lying down
566	S.CXXVII.S	II	l		
567	S.CXXXIV.S	II	l		
568	S.CXXXV.S	II	b		
569	S CXXXV.C	II	l		
570	S.CXXXIX	II	r		Yamarāj on buffalo
571	S.CXL	II	f		
572	S CXLI.G	II	f		
573	A.CXLIII	II	l		
574	Ai.CXLVI	II	r		
575	M.CXLIX	III	f		
576	S.CLII	II	l		
577	S.CLV.S	I	l	yes	
578	S.CLVII,S	II	f		
579	S.CLVII.A	II	f		
580	S.CLX.S	II	r		
581	S.CLX.A	II	l		
582	S.CLXII.M	II	l		
583	S.CLXIII.S	II	r	yes	
584	S.CLXIV.A	II	f		
585	V.CLXX	II	r		
586	S.CLXXIII	II	b		
587	S.CLXXV	II	r		
588	S.GLXXIX.S	I	f		
589	—do—	I	r		
590	—do—	II	r		
591	S.CLXXIX.A	I	f		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
592	S.CLXXIX.A	II	f		
593	—do—	II	r		
594	S.CLXXXIII.A	II	l		
595	S.CLXXXIV.S	II	l	yes	
596	S.CLXXXIV.A	II	l		
597	M.CLXXXVIII.T	II	r		
598	S.CXC.A	II	b		
599	S.CXCII.M	II	l		
600	S.CXCIII.S	II	f		
601	S.CXCIII.Ru	II	r		
602	S.CXCIV.S	II	l		
603	S.CXCIV.A	II	r		
604	S.CXCVII.S	II	f		
605	S.CXCVII.A	II	r	yes	
606	S.CC.S	IV	b		
607	V.CCIII	III	l		
608	V.CCVI	II	l		
609	S.CCVII	III	f		
610	S.CCVIII.A	II	f		
611	S.CCXV	II	b		
612	S.CCXXXIII	II	l		
1.15.	*Nīlakaṇṭha*				
613	A.XXXVIII	III	b		
614	S.XLIII	III	r	yes	
615	V.XLVII	II	r		
616	S.LXXI	II	b		
617	A.LXXII	III	b		
618	A.XCV	II	f		*Kūrma* present
619	S.CXV.A	II	r		Amman holds Śiva's neck

Specimen Number	Car Code	*Lecation* Tier	Side	Whether Photographed	Remarkable features
620	S.CXLI.S	I	r	yes	Amman holds Śivaís neck
621	V.CLVI.Ci	III	r		
622	V.CCVI	II	r		
623	S.CCCXLIV.G	III	l	yes	
1.16.	*Tripurāntaka*				
624	S.XII	II	l	yes	
625	S.XLVI.S	II	l		
626	V.LXXVII	II	l		
627	A.CIV	II	r	yes	Tripura shown
628	SCXII.C	II	r		
629	S.CXIII	II	r		Amman stands nearby
630	S.CXV.S	II	l	yes	
631	S.CXV.M	I	l		
632	S.CXVII	II	l		
633	S.CXX	II	r	yes	Burning of Tripura
634	S.CXXVI	II	r		
635	S.CXXVII.S	II	l		
636	S.CXXVIII	II	l		
637	S.CXXXIV.S	II	l		
638	S.CXXXV.G	II	l		
639	S.CXXXVI.M	II	r		
640	S.CXXXVII	II	l	yes	
641	S.CXXXIX	II	r		Amman stands nearby
642	S.CXL	II	f		Demons within Tripura
643	S.CXLI.G	II	f		
644	S.CXLI.M	II	l		
645	S.CLXV	II	r		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
646	Ai.CXLVI	II	r		
647	S.CLII	I	r		
648	S.CLV.S	I	l		
649	S.CLX.S	II	l		
650	S.CLXIII.S	II	l		
651	S.CLXIV.S	II	r		
652	M.CLXXXI.P	I	f		
653	S.CLXXXIV.G	II	l		
654	S.CLXXXVII.S	II	l		
655	M.CLXXXVIII.T	I	r		
656	S.CXCII.M	I	b	yes	
657	S.CXCIII.Ru	I	l	yes	
658	S.CXCVII.S	II	f	yes	Brahma and Amman present
659	V.CCIII	III	l		
1.17.	*Anugrahamūrti*				
1.17.1.	*Viṣṇuvānugrahamūrti*				
660	S.CXXXV.S	II	l		
1.17.2.	*Caṇḍēśānugrahamūrti*				
661	S.CXXXV.G	II	l	yes	
662	S.CXL	II	l	yes	
663	S.CLII	II	b		
664	S.CLXXV	II	b		
665	S.CLXXIX.S	II	b		
666	S.CLXXIX.A	II	b		
667	S.CXCIV.A	II	b	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
1.17.3.	*Rāvaṇānugrahaṃmūrti*				
668	S.XXI	I	l	yes	
669	S.XLIX.A	III	l		
670	S.LXXI	II	b	yes	Gaṇapati present
671	A.LXXII	II	r		
672	S.LXXXIII.S	III	l		
673	A.CII.A	II	r		Rāvaṇa playing *viṇa*
674	S.CXV.S	II	r		
675	S.CXXI	II	l		Rāvaṇa playing *viṇā*
676	S CXXXVS.	II	r		
677	S.CXXXIX	II	f		
678	V.CLXXX	II	b	yes	
679	A.CLXXXVI.G	II	f		Rāvaṇa playing *viṇā*
680	S CXCV.A	II	l		
681	S.CCXXIV	II	f		
682	S.CCXXVI	II	r		
683	S.CCXXXV.S	II	f		
684	S.CCXXXIX S	II	l		
685	S.CCXLIV.G	III	r	yes	
1.18.	*Śarabhaṃmūrti*				
686	S.XII	II	r	yes	
687	S.XXI	I	r	yes	
688	S.XXVIII	I	r	yes	
689	V.XLI	I	l		
690	S.CXV.M	II	b	yes	
691	S.CXX.S	II	r	yes	
692	M.CXXIII.K	II	b		
693	S.CCCVII.S	II	f		

Specimen Numbe	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable featreu
694	A.CXXXIII	II	l	yes	
695	S.CXXXIX	II	r		
696	S.CXLI.S	II	b		
697	S.CXLI.A	II	l		
698	S.CXLV	II	l	yes	Amman stands nearby
699	S.CLII	II	b	yes	
700	S.CLVII.S	II	f	yes	
701	—do—	II	l	yes	Eight legged Śarabha
702	—do—	II	r	yes	
703	S.CLVII.A	II	f	yes	
704	do	II	f	yes	*skandamālā* decoration
705	—do—	II	r	yes	
706	S.CLX.S	II	r		
707	S.CLXIII.S	II	l	yes	
708	S.CLXXXIII.S	II	r	yes	
709	S.CLXXXIV.S	II	r	yes	
710	S.CLXXXIV.A	II	r		
711	S.CLXXXVII.S	II	l	yes	
712	S.CXC.A	II	b		
713	S CXCIII.S	II	l	yes	
714	S.CXCIII.Ru	II	l		
715	S.CXCVII.A	III	r		
716	S.CCXXVII	III	f		
717	V.CCXLII	II	r	yes	
718	S.CCXLIV.G	I	r		
1, 19. Aghoramūrti					
719	A.LX	I	l	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
720	M.LXXXI	I	r	yes	
721	S.CXV.S	II	l	yes	
722	S.CXXVII.S	II	l		
723	S.CXXXV.S	I	l		
724	S.CXXXVI S	II	b	yes	
725	S.CLXXIX,S	I	r		
726	M.CLXXXI.T	II	r		
727	S.CXC.S	I	b	yes	
728	S.CXCV.S	II	l	yes	
729	A.CXCVI	II	l	yes	Wears *Kapālamālā*
1. 20	*Bhairava*				
730	S XIV.S	I	r	yes	
731	A XXXVI	II	b		
732	M.XXXVII	I	b		with a burning halo
733	A.LVII	I	b		
734	S.CVIII	I	l		
735	S.CXI.M	II	l		
736	S CXXVIII	I	f	yes	
737	S CXXXIV.S	I	l		
738	S.CXXXV.S	II	l		
739	S.CLII	II	l		
740	V.CLVI.T	I	l		
741	S CLXXV	III	r		
742	A CLXXXVI	II	l		
743	M.CLXXXVIII.V	II	f		
744	M.CLXXXVIII.P	II	l		
745	Ai.CXCI	I	f		
746	A.CXCVI	II	r	yes	Baṭuka Bhairava

Specimen Number	Car Code	Tier	*Location* Side	Whether Photographed	Remarkable features
747	S.CXCVII.A	III	l		
748	S.CC.S	II	l		
749	S,CC A	III	l		
750	S.CCIIS	II	l		
751	S.CCII.A	I	l		
752	A CCV.A	II	r		
723	S.CCXII.A	II	f		
754	S.CCXXXV.S	II	f		
1. 21. *Virabhadra*					
755	S.XLIII	I	r	yes	
756	M.LXXXI	I	r	yes	
657	A,LXXXV.G	I	f		
758	S.CXXXV.G	II	l		
759	A CXLIII	I	f		
760	M.CXLIX	II	l		
761	S.CLV.S	I	l	yes	Cuts Dakṣa's head
762	S,CLVII S	II	f		
763	S.CLVII.A	II	f		
764	S.CLXXIII	II	f		
765	S.CLXXV	II	r		
766	S.CLXXIX.S	II	l	yes	
797	S.CLXXIX.A	II	r	yes	
798	A CLXXXVI.A	II	l		Cuts Dakṣa's head
769	A.CLXXXVI.G	II	l		
770	S.CXXXXVII.S	I	b	yes	Cuts Dakṣa's head
771	S.CXCIII.Rn	II	l	yes	
772	S.CXCIV.S	II	r	yes	
773	S·CXCIV.A	II	r		

Specimen Number	Car Code	Lecation Tier	Lecation Side	Whether Photographed	Remarkable features
1.22. *Caṇḍikēśvara*					
774	S.LXXXVIII.S	II	f	yes	
775	S.CXIII	II	f	yes	
776	S.CLXII.C	II	f	yes	standing
777	—do—	II	l	yes	Seated in *utkuṭikāsana*
1.23. *Purāṇic Episodes*					
23 1. *Periya Purāṇam : Kaṇṇappa*					
778	S.XIV.S	II	r		Mukha Liṅga
779	S.XXVIII	III	l		
780	S.XXXIII.A	III	f		
781	S.XXXIV	I	r		
782	M.LIII.G	II	b	yes	
783	V.LV	II	f		
784	S.LVII.S	II	r		
785	S.LIX	I	l	yes	
786	S.LXV.S	I	r		
787	S.LXVIII	II	r	yes	
788	S.LXXI	III	l		
789	S.LXXVI	III	l		
790	M.LXXVIII	I	l		
791	M.LXXIX	III	b		
792	S.LXXXVIII.S	III	b		
793	A.XCV	III	r		
794	S.XCVII	II	l		
795	A XCIX	III	r		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
796	A,CII A	III	b		
797	S.CVIII	III	r		
798	M,CXXIII.Ci	II	r		
799	M.CXXIII.K	II	l		
800	S.CXXXV.S	I	r		
801	S.CXXXV.G	II	l		
802	S.CXLI.G	I	b		Śiva holds Kaṇṇappa
803	M.CXLIX	I	b		
804	S.CLVII.A	I	f		
805	S.CLXVI.S	II	l		
806	S.CLXXIII	II	b		
807	S.CLXXV	III	b		
808	S.CLXXIX.S	I	r		
809	S.CLXXXIII.S	II	f		
810	M.CLXXXVIII.T	II	l		
811	Ai.CXCI	II	l		Priest behind tree
812	A.CXCVI	I	b	yes	
813	S.CXCVII.A	II	f		Mukha Liṅga
814	S.CC.S	IV	b		
815	V.CCIII	II	f		Śiva emerges from Liṅga
816	V.CCVI	II	l		
817	S.CCVIII.A	II	b		
818	S.CCXIX	III	f		
819	S.CCXXIII.S	III	f		Mukha Liṅga
820	S.CCXXIV	II	b		
821	S.CCXXXV.S	I	b		
822	S.CCXLIV.S	III	r		

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
1.23.2. *Sthalapurāṇams*					
1.23.2 1. *Tiruvilaiyaḍal Purāṇam*					
823	S,CLXXIX.A	III	f	yes	Birth or Taṭātakai
824	—do—	II	l		Taṭātakai invasions
825	S.XLIX.A	III	l		Kuṇḍōdara (825 to 832)
826	S.CXII.G	II	b		
827	S.CLVII.S	III	r		
828	S.CLXXIII	III	f		
829	S.CLXXV	III	f		
830	S.CLXXIX.S	III	r		
831	S.CXCIV.A	III	f		
832	S.CCXXIII.S	III	b		
833	S.CLXXIII	III	b		Feeding stone elephant (833—5835)
834	S.CLXXIX.S	III	r		
835	Ai.CXCI	II	b		
836	S.CLXXIX.S	III	b		Slaying elephant
837	S.CXCIV.A	III	f	yes	—do—
838	S.CLXXV	III	f	yes	slaying cobra
839	S.CLXXIX.S	III	b		—do—
840	S.CXXXV.G	II	l	yes	Suckling swains (840–844)
841	S.CLXXIIII	III	b	yes	
842	S.CLXXV	III	f	yes	
834	S.CLXXIX.S	III	l	yes	
844	V.CCIII	II	b	yes	
845	S.CLXXIX.S	III	l		Salvation to crane
846	S.CLXXV	III	f	yes	Śiva as fisherman
847	S.CLXXIX.S	III	l	yes	—do—

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable feature
848	S.CLXXV	III	f	yes	*Piṭṭu* episode
849	S.CXCIV.A	III	l	yes	—do—
850	S.CLVII.A	III	l	yes	Jains put on stakes
851	S.CLXV	III	r	yes	—do—
852	V.CLXXVII	III	r	yes	—do—
1.23.2 2. *Miscellaneous Stalapurāṇams*					
853	S.LXXXIII.S	III	r	yes	Crocodile releasing child
854	S.CVIII	II	r	yes	Birth of Kāvēri
855	S.CXXXIV.S	I	f	yes	Kāmadhenu with *ṛṣis*
856	S.CXXXV.S	II	r	yes	Manuniti Cōḷa episode
1.24.Rare forms					
857	S.CX.M	II	l	yes	
858	S.CXIX	II	l	yes	
859	S.CLXXV	II	l	yes	
860	S.CXCVII.A	II	b	yes	
861	V.CCXLIII	I	b	yes	
1.25. *Gaṇapati*					
1.25.I.*General Forms*					
862	S.XIV.S	I	f		
863	S.XIV.G	II	ps	yes	
864	S.XXIX	I	f		
865	S.XXX.Ru	I	f		
866	S.XLIV.S	II	f		
867	S.XLIX.G	II	r	yes	Māhā Gaṇapati
868	S.LIV.A	I	f		
869	S.LXXI	II	b		Seated on a hillock
870	S.CXI.M	II	f		

Specime Numbern	Car Code	Location Tier	Side	Whether Photographed	Remarkable features
871	S CXXVII S	II	f		
872	S.CXXXV.G	I	f		
873	S.CXXXV.M	II	f		
874	S CXLI M	III	b		
875	M CXLIX	II	f	yes	Pañcamukha
876	S CL S	I	f		
877	S CLIII	I	f		
878	V CLVI Cī	I	f		
879	V.CLVI.Go	II	1		
880	S.CLX A	II	f		
881	G.CLXXXIX	II	f	yes	Mahā–Gaṇapati
882	S.CXCV.S	II	f		
883	S CXCVII.A	I	f	yes	
884	S.CCX	I	f	yes	
885	—do—	II	1	yes	Gaṇeśānī
886	S.CCXXIX.S	II	l		Belligerent G.
887	S.CCXXIX.A	I	l		
888	S.CCXXXII	II	b		
889	M CCXXXVI M	I	f		Mahā-Gaṇapati
1. 25. 2. *Nṛtta- Gaṇapatī*					
890	S.XLIX.G	II	f		
891	M.XC	II	f		
892	M.CVII.G	I	b	yes	polycephalous
893	S CXIII	I	f		
894	S.CXV.S	II	f		
895	S.CXIX	I	f		
896	S.CXX	I	f		

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
897	S.CXXI	II	f		
898	S.CXXXV.S	I	f		
899	S,CXLI.G	I	f		
900	A.CXLIII	I	f		
901	S.CLII	I	f		
902	A.CLIX	I	f	yes	
903	S.CLX.S	I	f		
904	S.CLX.A	I	f		
905	S.CLXIII.S	I	f		
906	S.CLXXIX.A	II	f		
907	A.CLXXXVI.A	I	f		
908	M.CLXXXVIII	I	f		
909	Ai.CXCI	I	f	yes	
1.25.3.	*Śakti Gaṇapati*				
910	S.XLVI.S	I	f		
911	S.XLIX.G	II	b	yes	Three types
912	S.LXV.M	I	f		
913	S.LXVII.M	I	f		
914	M.LXXXI	I	l		
915	S.XCII.S	I	f		
916	A.CII.G	II	f		
917	S.CXXVIII	II	f		
918	S.CXXXV.G	II	f		
919	S.CLV.A	I	f		
920	S.CLXIII.S	II	f		
921	A.CLXVIIII	II	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
922	S.CLXXIX.S	I	f		Stands lifting left thigh
923	M.CLXXXI.P	I	f		
924	S.CLXXXIV.A	II	f		
925	A.CLXXXVI.A	II	f		
926	S.CLXXXVIII.S	II	f		
927	M.CLXXXVIII.P	II	f		
928	G.CLXXXIX	II	l	yes	
929	S.CXCII M	II	f		
930	S.CXCIII.S	II	f		Ten handed
931	A.CXCVI	II	f		—do—
932	S.CXCVIII	II	f		
933	S.CC.S	III	l		
934	S.CCII.A	II	f		
935	V.CCVI	I	l		standing
936	M.CCXXXVI M	I	f		
937	S.CCXXXIX:S	II	f		
1. 25 .4 *Heraṁba Gaṇapati*					
938	S.LXXXIII.S	II	f		
939	S.XLIX.G	II	b	yes	with consorts
940	M.CVII.G	I	b	yes	—do—
941	S.CXXXIX	II	f		
942	S.CXLI.A	II	f		
943	S.CXLI.G	II	f		Five faced
944	S.CXLV	II	f		
945	S.CLII	II	f	yes	Five feded
946	M.CLXXXI.T	II	f	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1.25.5 Uchchiṣṭa Ganapati					
947	S.XXII	I	b	yes	
948	S.XLIX.A	III	f		
949	S XLIX.G	II	f	yes	
950	S LXXVI	I	f	yes	
951	S.CXV.G	II	l		
952	S.CXVII	II	l	yes	seated on rat
953	S.CXIX	II	f		
954	S.CXXVII.A	II	f		
955	S.CXXXV.M	I	l		
956	S CXLI.G	I	l		
957	A.CLVIII	II	f		
958	S.CLXVI.A	II	b	yes	
959	S.CLXXII.M	I	f	yes	
960	G.CLXXXIX	II	b	yes	
961	S.CCXII A	II	f	yes	stands
962	S.CCXV	II	f		
963	S.CCXVII	II	f		
964	S.CCXXIII.S	I	l		
965	S CCXXVII	II	l		
966	S.CCXXXV.S	II	f	yes	
967	M CCXXXVI.M	I	l		
968	S CCXXXIX.G	III	l		
1.26. *Muruga*					
1.26. 1. *Śikhivāhana*					
969	S.XVI	I	f		
970	M.XX	I	f		Ṣaṇmukha
971	S XXI	I	r	yes	—do—
972	S.XXIX	I	f		
973	S.XXX,Ru	I	f		

Specimen Number	Car Code	Tier	*Location* Side	Whether photographed	Remarkable features
974	M.XXXVII	I	b		
975	S.XLIV.S	III	f		
976	M.LXXVIII	I	f		
977	M.LXXXII	II	f		Ṣaṇmukha
978	S.LXXXIII.S	II	f		
979	S.LXXXVIII.M	II	f		
980	M.XC	II	f		
981	M.XCIV	II	b		
982	S.CXI.M	II	f		
983	S.CXV.S	II	f		
984	S.CXIX	II	f		
985	S.CXXI	II	f		
986	S.CXXVII.S	II	f		
987	A.CXXXIII	II	b		Ṣaṅmukha
988	S.CXXXV.S	I	f		
989	S.CXXXV.G	I	f		Ṣaṇmukha
990	S.CXXXV.M	I	f		
991	A.CXLIII	I	f		
992	Ai.CXLVI	II	f		
993	S CLX.A	II	f	yes	
994	V.CXLVIII.Pu	I	f	yes	
995	A.CLVIII	I	f		
996	S.CLX.S	II	f		
997	S.CLX.A	II	f		
998	S.CLXII.M	II	f		Śaṇmukha
999	S.CLXIII.S	I	f	yes	
1000	—do—	II	f		
1001	S.CLXXIX.S	II	b		Ṣaṇmukha
1002	M.CLXXXI.P	I	f		Kārttikeye

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
1003	V.CLXXXV	II	b		
1004	A.CLXXXVI,A	II	f		
1005	S.CLXXXVII.S	II	f		
1006	M.CLXXXVIII.T	II	f		
1007	S.CXCII.M	II	f		
1008	S.CXCIII.S	II	f		
1009	S.CXCV.S	II	f		
1010	S.CCII.S	II	f		
1011	M.CCX1.T	III	f		*Saṇmukha*
1012	V,CCXLIII	I	b	yes	
1.26.2.	*Purāic events*	II	f		
1013	S XXXIX.M	I	b	yes	Kumārasa*m*bhava
1014	M.XCI	I	b		(1013—17)
1015	S.CXI.M	II	r		
1016	S.CXXXV.M	II	b		
1917	—do—	II	r		
1018	M.XCI	I	b		Arunārūḍamūrti
1019	S.CXXXIV.M	II	l	yes	
1020	M.LXXXII	II	l	yes	Brahmaśāsta
1021	M.XCI	I	l		—do—
1022	M.CVII.M	I	l		Confrontation with Brahma
1023	M.VIII.TT	I	l		Gurumūrti (1024–29)
1024	M.XCI	I	b		
1025	M.CVII.M	II	l	yes	
1026	S.CXI.M	II	r		
1027	S.CXXII	I	b		
1028	S.CXV.M	II	f		
1029	S.CXXVIII	I	l	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
1030	S.CXXXIV.S	I	f		Gurumūrti as Moṭṭaiāṇḍ
1031	S.CXXXV.S	I	f		(1030-36)
1032	—do—	III	b		
1033	S CXXXV.M	I	f		
1034	S.CXL	II	l	yes	
1035	S CLX.A	I	f	yes	
1036	Ai.CXCI	II	r		
1037	S.XXXIX.M	I	r	yes	Battle with demons
1038	M.XCI	II	p		(1037—39)
1039	MCVIII.M	III	l		
1040	S.CXI.X	II	l	yes	Chariot war
1041	—do—	II	b		Breaking Krauñca hill
1042	S.CXXXIV.M	II	b		Battle with demons
1043	S.CXXXV.M	II	b		War with Gajamukha
1044	S.CXCVII.S	II	f	yes	Chariot war
1045	M.XXIV	II	f	yes	Deers in sexual union
1046	M.CVI	II	r		*Ṛṣi* in sexual union with deer
1047	S.CXXXIV.M	I	f	yes	(1046—49)
1048	S.CCXII.A	III	l	yes	
1049	S.CCXXXIII	I	b	yes	
1050	M.VIII.TT	I	r	yes	Valḷi chased by elèphan
1051	M.XXIV	II	r	yes	Muruga as soothsayer
1052	M.CIV.M	II	r	yes	Love making with Valḷ
1053	S.CXXXIV.M	II	l		Muruga as soothsayer
1054	—do—	I	l	yes	Vallikalyāṇam
1055	S.CXXXV.M	II	b		
1056	S.XXXIX.M	I	r	yes	Auvaiyār with Muruga

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
1057	S LXXXII	II	b		Contest for fruit (1057–59)
1058	M.CVII.M	I	r	yes	
1059	S.CXI.M	II	r		
1060	M.VIII TT	I	r	yes	Moṭṭaiāṇḍi (1060–68)
1061	M.XX	I	f		
1062	M.LXXVIII	I	l		
1063	M.XCI	I	f		
1064	S.CXV.M	II	f		
1065	S.CLX.S	III	f		
1066	S.CLXII.C	II	f		
1067	A.CLXVII	II	b		
1068	S.CLXXV.	II	b		
1069	S.XLIII	II	r	yes	Āṟumukha holding balance
1070	V.L	III	r		(1069-81)
1071	S.LVII.A	I	r		
1072	S.LXVII.M	I	l		
1073	S.LXVIII	III	b		
1074	A.LXXXIX	II	f	yes	
1075	A.CII.A	III	r		
1076	S.CLXIII.S	II	r		
1077	V.CLXX	II	r		
1078	M.CLXXXI.P	I	l	yes	
1079	S.CXCIII.Ru	II	l	yes	
1080	S.CCVIII.S	II	r		
1081	S.CCVIII.A	III	b	yes	
1.26.3. Rare forms					
1082	S.XLI	II	b	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1083	M.XCI	I	f		
1084	M.CXXII	I	f	yes	
1085	S.CLXIII.S	II	r	yes	Agnijāta Subrahmaṇya
1086	S.CLXVI.A	II	b	yes	
1087	G.CLXXXIX	II	f	yes	
1088	S.CXCVII.S	II	f		
1089	S.CCXVIII.A	III	f	yes	
1090	M.CCXXXVI.M	I	r	yes	
1091	S.CCXLIV G	III	r	yes	
		2. *ŚAKTI GODDESSES*			
2. 1.	*Sarasvatī*				
1092	A.XXXVI	I	f		
1093	S.CXXVI	II	r	yes	
1094	V.CXXIX.A	II	b		
1095	V.CLVI.Go	III	r		
1096	S.CLXXV	I	b		Seated on a hillock
1097	S.CLXXIX.S	II	b		
1098	S.CLXXIX.A	III	r		
1098	V.CLXXXV	III	l	yes	
1100	G.CLXXXIX	II	l		
1101	S.CXCVII.A	I	f		
1102	V.CCVI	III	f		
2.2.	*Gajalakṣmi*				
1103	V.I	II	f		
1104	S.XLVI.G	III	f		
1105	S.XXIX.C	II	l		Stands on lotus

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1106	A.LXXIII	I	b	yes	
1107	S.LXXXIII.A	I	pd	yes	
1108	S.CXXXV.S	II	pd		
1109	S.CLXIV.A	I	bp		
1110	V.CLXXXV	II	l		
1111	G.CLXXXIX	II	b		
1112	S.CCXIX	III	b	yes	
2.3.	*Saptamātṛkas*				
1113	A XXIII	I	f	yes	Varāhi
1114	S.XXVIII.A	III	b		—do—
1115	S.XLIV.A	I	b	yes	Panel
1116	S.XLIV.G	II	b		
1117	S.XLVI.A	I	r	yes	Brahmi
1118	S.XLIIX.C	III	f	yes	Nṛsiṁhi
1119	S.LXXXIII.A	I	pd		Varāhi
1120	S.LXXXVIII.A	I	f		—do—
1121	A.LXXXIX	II	f	yes	Panel
1122	A CIII	II	l		Varāhi
1123	V.CXXIX.Ā	II	b		
1124	—do—	II	b		Varāhi
1125	A.CXXXIII	II	f		Vaiṣṇavi
1126	—do—	II	f	yes	Kaumāri
1127	S.CXXXVI S	II	l	yes	Brahmi
1128	M.CXLIX	II	l	yes	Brahmi playing *viṇā*
1129	S CL.S	II	l	yes	Panel
1130	S.CLXXXIV.S	II	l	yes	Brahmi and Nṛsiṁhi
1131	S.CXC.A	II	r	yes	Vaiṣṇavi and Nṛaiṁhi
1132	S.CXCV.S	II	r	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2.4. *Cāmuṇḍa*					
1133	S.CXXI	II	r		Seatəd and standing
1234	S.CLVI.Go	II	b		
1135	S.CLX.A	I	b	yes	Seated
1136	S.CLXXV	II	f		
1137	M,CLXXXVIII.T	II	l		
1138	M.CLXXXVIII.P	II	i		
1139	S.CXCV.S	I	l		
1140	S.CXCVII.S	II	l	yes	
1141	V.CCVI	I	l		
1142	S.CCX	II	r		
2.5. Durgā					
1143	S.XLVI.A	I	r	yes	
1144	S.XCII.S	II	f		
1145	S.CXXXV.S	I	b		
1146	S.CXCI.G	II	r		
1147	S.CXLV	I	b	yes	
1148	A.CLXVII	II	b		
1149	S.CXCVII.S	II	l		
2.6. Mahisāsuramardini					
1150	S.VI	I	l	yes	
1151	S,XIV,A	I	r		seated on lion
1152	S.XVIII	I	l	yes	
1153	M.XX	I	b		
1154	S.XXXIII.A	I	b		
1155	A.XXXVI	I	f		
1156	S.XXXIX.M	I	f	yes	

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
1157	S.XLIX.C	II	f	yes	
1158	A.LXX	II	r		
1159	A.CII.A	II	b		
1160	M.CVII.G	I	l	yes	
1161	S.CX.G	II	l		
1162	S.CXIII	II	f		
1163	V.CXIV.Ci	II	b		
1164	S.CXV.S	II	l	yes	
1165	S.CXVII	II	l		
1166	M.CXX.IIIK	I	l		
1167	S.CXXVII.S	II	l		
1168	S.CXXVII.A	II	l	yes	seated on lion
1169	—do—	II	b	yes	slays Mahiṣa in three poses
1170	S.CXXVIII	I	l	yes	
1171	A,CXXVIII	I	l		
1172	S.CXXXV.S	I	b		
1173	S.CLII	II	b		
1174	S.CLVII.S	II	f		
1175	A.CLVIII	II	f		
1176	A.CLIX	II	r		
1177	S.CLX.S	II	l		
1178	S.CLXIII.S	II	r	yes	
1179	S.CLXVI.A	II	r		
1180	A.CLXVIII	II	r		
1181	S.CLXXIII	II	b		
1182	M.CLXXXI.P	I	b		
1183	S.CLXXXIV A	II	l		
1184	Ai.CXCI	I	b		Seated on lion

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1185	A.CXCVI	II	f	yes	
1186	S.CXCVII.A	III	l		
1187	S.CC.S	III	l	yes	
1188	V.CCVI	III	l		
1189	S.CCXXIV.S	I	r		
1190	S.CCXXIV.A	I	l		
2.7 Polycephalous Amman					
1191	V.X	I	f	yes	Pañcavaktra
1192	S.CXXI	II	r		Trivaktra
1193	A.CXXV	II	r	yes	Pañcavaktra
1194	S.CLXIII.S	II	r	yes	Four legged
1195	S.CLXIV.A	I	b		Trivaktra
1196	—do—	II	r		—do—
1197	S.CXCV.S	II	b	yes	Heads in two tiers
1198	A.CXCVI	II	l	yes	—do—
1199	S.CCII.A	II	l	yes	Trivaktra-sixteen hands
1200	S.CCXLIV.G	III	r	yes	Sadāśivi
2.8. Miscellaneous					
1201	S.XVI	I	f		Swan vehicle (1201-9)
1202	A.XXXVIII	II	f		
1203	S.CXV.S	II	f		
1204	A.CXXV	II	f	yes	
1205	S.CXXVII.S	II	f		
1206	S.CXXXIV.S	II	f		
1207	S.CXXXV.M	II	f		
1208	S.CLXVI.S	II	f		

Specimen Number	Car Code	*Location* Tier	Side	Whether photographed	Remarkable features
*1*209	A.CLXVII	II	f	yes	
*1*210	V.CCIV	II	r		
*1*211	V.CCVI	II	l		
1212	A.XXXVI	I	f		*Yāli* vehicle
1213	—do—	I	b		Lion vehicle (1213–*17*)
1214	A.XXXVIII	II	f		
1215	S.CXV.A	II	f		
1216	S.CXIX	II	f		
1217	A.CXXV	II	f		
1218	Ai.CXLVI	II	f		
1219	V.CLVI.T	I	b		
1220	A.CLVIII	II	f		Lion vehicle (1220–30)
1221	S.CLXIII.S	II	r		
1222	A.CLXVII	II	b	yes	
1223	A.CLXVIII	II	r		
1224	A.CLXXXVI.A	II	f	yes	
1225	S.CXC.A	I	f		
1226	A.CXCVI	II	f		
1227	—do—	II	b		
1228	S.CC.S	III	b		
1229	V.CCIV	III	f		
1230	S.CCXXXIX.S	III	l		
1231	A.XXXVIII	II	f		*Kāmadhenu* vehicle (1231-37)
1232	S.LXXXVIII.S	II	f	yes	
1233	A.CIV	II	b		
1234	A.CXXV	II	f		
1235	A.CXLIII	II	f		
1236	A.CLXVII	I	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable featreus
1237	S.CLXXIX	II	l		
1238	A.CXXV	II	f	yes	Vaiṣṇavi seated on eagle
1239	S.CXXVII.A	II	l		Amman seated on lotus (1239–44)
1240	S.CXXXV.S	II	f		
1241	S.CXLI.G	II	f		
1242	A.CLIX	II	b		
1243	S.CCXXIII.S	III	b		
1244	S.CCXXIV	II	l		
1245	A.CLVIII	II	f		
1246	A CLIX	I	f	yes	Bull vehicle (1245–59)
1247	S CLX.A	II	f		
1248	A.CLXI	II	f		
1249	S CLXVI.A	II	f	yes	
1250	A.CLXVII	I	f	yes	
1251	S.CLXXIX.A	II	l		
1252	S.CLXXIX.S	II	l		
1253	S.CXC.A	II	f	yes	
1254	S.CXCV.S	II	f		
1255	V.CCVI	II	l		
1156	S.CCVII	II	l		
1257	S.CCXXIII.S	II	l		
1258	S.CCXXXIX.A	II	l		
1259	S.CCXLI	II	l	yes	
1260	S.CLXXIX.S	II	l		Elephant vehicle
1261	S.CCXXIII.S	II	l		—do—
1262	S.CCXXXIX.X	II	f		*Bhūta* vehicle

Specimen Number	Car Code	*Lecation* Tier	Side	Whether Photographed	Remarkable features
1263	S.CCXXXIX.A	II	f		*Bhūta* vehicle
1264	A.CXXV	I	f	yes	Seated on *simhāsana*
1265	S.CXXVIII	I	l	yes	(1264–19)
1266	A.CLXVIII	I	r	yes	
1267	M.CLXXXI.P	II	l	yes	
1268	S.CLXXXIV.S	II	l	yes	
1269	M.CLXXXVIII.T	II	b	yes	
1270	S.CCXV	III	r		*yoninilaya*

3. *VIṢṆU*

3. 1. *Daśāvatāra*

3.1.1. *Panels*

1271	V.XXV	III	ps		
1272	M.XXXVII	III	l		
1273	A.XXXVIII	III	f		
1274	V.XLI	I	f		
1275	V.XLII	III	r		
1276	S.XLIII	III	r		
1277	V.L	II	b		
1278	M.LIII.G	III	r		
1279	V.LV	III	f		
1280	V.LVIII	I	b		
1281	S.LXVII.V	II	f		
1282	V.LXIX	I	b		
1283	A.LXX	III	b		
1284	V LXXXV	II	ps	yes	
1285	A.LXXXVII	I	r	yes	
1286	A.XCIII	III	ps		

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable features
1287	M.XCIV	II	r		
1288	V.CXIV.Ci	III	r		
1289	V CXIV.T	III	ps		
1290	S.CXV.S	III	ps		
1291	V.CXVIII	III	ps		
1292	—do—	II	r		includes Kalki
1293	V.CXXIX.Ā	III	ps		
1294	V.CXXIX.P	III	ps		
1295	V CXXX	III	ps		
1296	V.CXXXI	III	ps		
1297	V.CXXXII	I	f		
1298	S.CXL	III	ps		
1299	M.CXLIX	III	ps		
1300	V.CLI	II	f		
1301	S.CLIII	II	r		
1302	A.CLXXI	I	r	yes	
1303	V.CLXXVII	II	b		Includes Kalki(1303–6)
1304	A.CLXXXVII.A	II	f		
1305	S.CLXXVII.S	II	l		
1306	S.CLXXXVII.A	II	r		
1307	Ai.CXCI	II	f		
1308	V.CXCIX	III	b		
1309	S.CC.S	III	f		tncludes Kalki
1310	S.CCVIII	II	b		
1311	M.CCXI.P	III	l		
1312	S.CCXXIII.S	III	r		
1313	S.CCXXIII.A	II	l		

Specimen Numbe	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable featreus
1314	V.CCXXX	III	l		
1315	S.CCXXXIII	III	r		
1316	S.CCXXXV.S	II	r		
1317	V.CCXLVI	III	r		
3.1.2.	*Matsya*				
1318	V.I	II	f		
1319	V.X	II	f		
1320	V.XIII	I	r		
1321	S.XXXIII.S	I	l		
1322	S.LI	I	b		
1323	V.LV	III	l		
1324	A.LVI	I	r		
1325	S.CXXXV.M	II	r	yes	Matsyasaṁhāra
1326	V.CLVI.Ci	I	f		
1327	V.CLVI.Go	II	f		
1328	S.CLXXXII.M	III	b	yes	Matsyasaṁhāra
1329	V.CLXXVII	III	l		
1330	S.CLXXIX.A	II	b	yes	Matsyasaṁharā
1331	V.CLXXXV	I	l		
1332	S.CCVII	III	r		
1333	M.CCXXI	III	r		
1334	S.CCXXXII	II	l		
1335	A.CCXXXVIII	II	r	yes	
3.1.3.	*Kūrma*				
1336	V.I	II	f		
1337	V.X	II	f		
1338	V.XII	I	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1339	V.XL	I	f		
1340	V.XLV	I	b		
1341	M.XC	I	l		
1342	M CVI.P	II	r	yes	Kūrmasaṁhāra
1343	S CXXXV.M	II	r	yes	-do-
1344	V.CLVI.Ci.	I	f		
1345	V.CLVI.Go	II	f		
1346	S.CLXIX	I	ps		
1347	S.CLXXII.M	III	b	yes	Kūrmasaṁhāra
1348	V.CLXXVII	III	l		
1349	S.CLXXIX.A	II	l	yes	Kūrmasaṁhāra
1350	V.CLXXXV	I	l		
1351	S.CXCIV.A	II	f	yes	
1352	S.CXCVII.A	III	b		Kūrmasaṁhāra
1353	M.CCXXXI	III	r		
1354	S.CCXXXII	II	r		
3.1.4.Varāha					
1355	V.I	I	b		Bhuvāraha (1355-7)
1356	V.X	II	l		
1357	V.XI	I	f		
1358	V.XIII	I	l		
1359	—do—	I	r		
1260	S.XIV.S	I	r		Varāhasaṁhāra
1361	V.XXV	I	l		Bhūvarāha
1362	V.XLV	I	f		Yajñavarāha
1363	—do—	I	b		Bhūvarāha
1364	S.LI	I	b		
1365	M.LXXXII	II	l	yes	Varāhasaṁhāra

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
1366	V.CXIV.Ci	II	l		
1367	S.CXXXV.M	II	r	yes	Varāhasaṁhāra
1368	V.CXLVIII.Pu	III	l		Pralayavarāha
1369	—do—	I	r		Ādivarāha
1370	S.CLIII	II	f		Bhūvarāha
1371	V.CLXX	III	b		
1372	V.LXXVII	II	l		Bhūvarāha
1373	S.CCXVIII.S	II	l		
1374	S.CCXIX	III	f		
3.1.5. Nṛaiṁha					
3.1.5.1. Nṛsiṁha Panel					
1375	V.XVII	II	l	yes	
1376	S.XXVIII	I	r	yes	including Śarabha
1377	S.XLIII	I	l	yes	Prahlāda crowned
1378	S.XLIV.A	I	r		
1379	V.XLV	I	l		
1380	S.XLIX.A	II	r		
1381	A LVI	I	b		
1382	S.LVII.G	I	r		
1383	A.LXII.A	I	r		
1384	S.LXIII	II	l		
1385	V.LXIV	I	l		
1386	S.LXVII.S	I	r		
1387	V.LXIX	I	r		
1388	A.LXX	I	l		
1389	V.LXXIV	II	r	yes	
1390	S.LXXXIII.S	II	r		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
1391	M.CVI.P	II	l		
1392	M.CVII.G	II	l		
1393	S.CXII.G	I	r		
1394	S CXII.C	II	r	yes	
1395	S.CXIII	II	l		
1396	V.CXIV Ci	II	r		
1397	S.CXV.S	II	r		
1398	S.CXVII	II	r		
1399	V.CXVIII	II	l	yes	Prahlāda present
1400	S.CXIX	I	r		
1401	V.CXXVI	II	b	yes	
1402	V.CXXIX.Ā	II	f		
1403	V.CXXIX.P	II	b		
1404	S.CXXXV.G	II	r		
1405	S.CXXXVI.M	II	r		
1406	S.CXXXVII	II	r		
1407	A.CXLIII	II	r		
1408	V.CXLVIII.Pu	II	b		
1409	M.CXLIX	II	b		
1410	V.CLI	II	r		
1411	V.CLIV	II	r		
1412	V.CLVI.Ci	III	l		
1413	V.CLVI.T	I	r		
1414	A.CLIX	II	l		
1415	S.CLX.S	II	r		
1416	S.CLX.A	II	r		
1417	S.CLXVI.A	II	l		
1418	V.CLXXVII	II	f		
1419	S.CLXXIX.S	II	f	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1420	V.CLXXX	II	r		
1421	M CLXXXI.P	I	b		
1422	S.CLXXXIII.S	II	r		
1423	A.CLXXXVI.A	II	r		
1424	A.CLXXXVIIG	II	r		
1425	M.CLXXXVIII.P	II	r		
1426	Ai.CXCI	II	l		
1427	S.CXCV.S	II	b		
1428	S.CXCVII.S	II	r		
1429	S.CXCVIII	II	l		
1430	S.CCIA	II	r		
1431	S.CCII.S	II	r		
1432	S,CCII.A	II	r		
1433	V.CCIII	III	b		
1434	S CCVII	II	r		
1435	S.CCVIII.S	II	r		
1436	S.CCVIII.A	II	r		
1437	S.CCIX.S	II	r		
1438	S.CCX	III	l		
1439	M.CCXI.T	II	r		
1440	M.CCXI.P	II	f		
1441	M.CCXXI.T	III	r		
1442	S.CCXXVI	II	l		
1443	V.CCXXX	III	l		
1444	S.CCXXXII	II	r		
1445	S.CCXXXIII	II	r		
1446	S.CCXXXV.S	II	r		
1447	M.CCXXXVI.M	II	l		
1448	V.CCXXXVII.Ci	II	r	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable featreus
1449	V.CCXXXVII.P	II	l		
1450	A.CCXXXVIII	II	r		
1451	S.CCXXXIX.S	II	r	yes	
1452	S.CCXXXIX.A	I	r		
1453	V.CCXLII	II	r		including Śarabha
1454	S.CCXLIV.A	I	r		
3.*1*.5.2	*Hiraṇyavadhaṁ*				
1455	V.XIII	I	r		
1456	V.XXV	I	f		
1457	A.XLVIII	III	b		
1458	V.L	I	l	yes	
1459	S LXVII.V	I	l		
1460	V LXXV	II	r		
1461	V.LXXVII	II	b		
1462	S.CXII.C	II	r	yes	
1463	M.CXXII	II	r		
1464	M.CXXIII.Ci	I	l		
1465	V.CXXIV	II	b		
1466	S.CXXXV.S	II	r		
1467	S.CXXXVI.S	II	r		
1468	S.CXXXIX	II	r		
1469	S.CXLV	I	l		
1470	S.CLV S	I	r		
1471	S.CLXIII.S	II	r		
1472	A.CLXVIII	II	b		
1473	S.CLXXIX.A	II	b		
1474	S.CLXXXIV.S	II	l		

Specimen Number	Car Code	Lecation Tier	Lecation Side	Whether Photographed	Remarkable features
1475	S.CLXXXVII.S	II	l		
1476	S.CXCII.M	II	r		
1477	S.CXCIII.S	II	l		
1478	S.CC.S	III	r		
1479	V.CCVI	III	r		
1480	S.CCXV	II	r		
1481	V.CCXLI	II	r	yes	
3. 1. 5. 3. Lakṣmi-Nṛsiṁha					
1482	V.XI	I	f		
1483	V.XLV	I	f		
1484	S.LXXXVIII.S	III	f		
1485	V.CXIV.Ci	II	l		
1486	S.CXV.M	II	r		
1487	S.CXXVIII	II	r	yes	
1488	V.CXXIX.*Ā*	I	b		
1489	V.CXXIX.P	I	l		
1490	S.CXLI.A	II	l		
1491	S.CXLII	I	b		
1492	V.CXLVIII.Pu	II	l		
1493	S.CLIII	II	f		
1494	V.CLIV	I	r		Devis on either side
1495	S.CLXII.G	II	r		
1496	S.CLXXIX.S	I	l		
1497	V.CXCIX	III	l		
1498	V.CCIV	II	l		
1499	V.CCXXX	II	f		
1500	S.CCXXXIX.*S*	III	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
31.5.4. *Yoga-Nṛsiṁha*					
1501	V.I	I	b		
1502	V.XIII	I	f		
1503	—do—	I	b	yes	
1504	V.XXV	I	f		
1505	A.XXXVIII	I	l	yes	A bird present
1506	S.LI	I	b	yes	
1507	V.LXXIV	II	f		
1508	M.LXXIX	III	b		
1509	S.XCII.S	II	b		
1510	S.CXII S	III	r		
1511	V CXVIII	II	r		
1512	V.CXXIX.*Ā*	I	b		
1513	S CXXXIX	II	r		
1514	V CXLVIII.Pu	I	r		
1515	V.CLVI.Ci	I	f		
1516	V.CLVI.Go	II	r		
1517	S.CLXXXIII.A	II	l		
1518	S.CLC.A	II	l	yes	Ten handed
1519	V.CCIV	II	r		
1520	S.CCXXIII.S	I	r		
3.1.5.5. Polycephalous Nṛsiṁha					
1521	V.X	I	f	yes	Five faced
1522	V.XV	I	b	yes	—do—
1523	S.XCII.S	II	f		Three faced
1524	M.CLXXXI.T	I	l		—do—
1525	V.CCVI	II	r		Five faced

Specimen Number	Car Code	*Location* Tier	Side	Whether photographed	Remarkable features
1526	S.CCXV	II	r		Three faced
1527	S.CCXXXIII	III	f	yes	—do—
1528	S.CCXLIV.G	III	r	yes	eight faced
3.1.6. Vāmana–Trivikrama					
3.1.6 1. Vāmana					
1529	V.X	II			
1530	V.XIII	I	l		
1531	S.XXXIII.S	I	l		
1532	S.LVII.G	I	l		
1533	V.CXLII.Pu	I	b		
1534	V.CLI	II	f		
1535	V.CLVI.Go	II	r		
1536	S.CLXXII.M	II	f	yes	
1537	S.CCXVIII.S	II	l		
3.1.6.2	Trivikrama				
1538	V.XIX	II	r	yes	
1539	V.XLV	I	r		
1540	V.L	II	b		Leg lifted upto hip
1541	M.LIII.G	II	r	yes	—do—
1542	V.LXIV	I	r		
1543	S.LXXI	I	f		
1544	A.LXXIII	III	l		
1545	V.LXXIV	II	r		
1546	V.CXVIII	II	b	yes	
1547	V.CXXIX.Ā	II	f		
1548	V.CXXIX.P	II	r		

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
1549	V.CLVI Ci	I	b	yes	
1550	V.CLVI.T	I	b		
1551	V CLVI Go	II	b		
1552	V.CLXXVII	II	f		
1553	S.CLXXIX.S	I	l		
1554	V.CLXXX	II	l	yes	
1555	S.CCII S	II	r		
1556	V.CCIII	III	b		
1557	V.CCIV	II	b		
1558	V.CCVI	III	f		
1559	—do—	II	r	yes	
1560	S.CCVIII.S	II	r		
1561	S.CCVIII.A	II	f		
1562	S.CCX	II	r	yes	
1563	S.CCXI.P	III	r		
1564	S.CCXXIII.S	II	r		
1565	S.CCXXIV	II	f		
1566	S.CCXXVI	II	l		
1567	V.CCXXX	III	f		
1568	M.CCXXXI	III	r		
1569	S.CCXXXII	II	b		
1570	S.CCXXXV.S	II	r		
1571	V CCXXXVII.P	III	l		
1572	S.CCXXXIX S	l	f		
1573	V.CCXL	III	f		
1574	V.CCXLII	II	r		
3.1.7.	*Śrī Rāma (Rāmāyaṇam events)*				
1575	S.CLXXII.M	II	r	yes	Bālakāṇḍam–*Ṛ*ṣyasr*ṅ*ga

Specimen Numbe	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable featreus
1576	V.CCXXX	II	r	yes	Ṛṣyasṛṅga
1577	A.CCXXXVIII	III	f	yes	—do—
1578	V.CXXX	II	f	yes	Bālakāṇḍam
1579	V.CLIV	II	r		Putrakāmeṣṭi yajña
1580	V.CXVI	I	l	yes	—do— Tāḍakāvadhām (1580-91)
1581	V.CXXX	II	r	yes	
1582	V.CXXI	II	r		
1583	V.CXXXVIII	II	r		
1584	V.CLIV	II	r		
1585	S.CLXXII.M	II	r	yes	
1586	S.CLXXIX.S	III	f		
1587	S.CCVIII.S	II	l	yes	
1588	S.CCXII.A	III	f	yes	
1589	S.CCXXII.A	III	f		
1590	S.CCXXXV.S	III	r		
1591	V.CCXXXVIII.Ma	III	r		
1592	V.CLIV	II	r	yes	Ahalya redeemed (1592-95)
1593	V.CLIV	II	r	yes	
1594	S.CLXXV	III	b		
1595	S.CCXIX	III	l		
1596	V.CXXIX.P	II	l		
1597	V.CLIV	II	r		
1598	V.CCVI	II	b		
1599	S.CCXXVI	II	l	yes	
1600	S.CCXXXIII	III	l		
1601	V.CCXXXVII.Ma	III	l		
1602	V.CXXXVIII	I	r		Sītā's marriage
1603	V.LXXXV	III	r		Ayodhyākāṇḍam Kūṉi's conspiracy (1603–6)

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographe	Remarkable features
1604	V.CXXX	II	r	yes	
1605	V.CXXXI	II	r		
1606	V.CLIV	II	r		
1607	V.XXV	III	r		Guha rowing boat (1607-13)
1608	V.LXXV	II	b		
1609	V.LXXXV	III	b	yes	
1610	V.CXVI	I	r		
1611	V.CXXX	II	r		
1612	V.CLIV	II	b		
1613	S.CCVIII.S	III	l	yes	
1614	S.CCXXI S	III	r		
1615	S.CCXXXV.S	III	b		
1616	V.LXXXV	III	b	yes	
1617	V.CLIV	II	b		
1618	A.LXXII	II	b		Āraṇyakāṇḍam– Śūrpaṇakhā mutilated (1618–21)
1619	V.LXXXV	III	b	yes	
1620	V CXVI	II	r		
1621	V.CLIV	II	b		
1622	V.CXXXI	II	b		
1623	V.LXXXV	III	b	yes	
1624	M.CVI,T	II	r	yes	
1625	V.CXXX	II	b		
1626	V.LXIX	II	l		Rāma chases deer
1627	A.XXXVIII	II	l	yes	Rāma shoots deer
1628	V.L	III	r		(1627–36)
1629	V LXXVII	III	r		
1630	V.LXXXVI	II	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1631	V.CXVI	II	r		
1632	V.CXXIX.P	II	r		
1633	V.CLI	II	l		
1634	V.CLIV	II	b		
1635	S.CLX.S	II	l	yes	
1636	S.CLXII.M	II	l		
1637	V.CCVI	III	l		*Āraṇyakāṇḍam*– Rāma chases deer (1637–43)
1638	S.CCXXI.S	III	b		
1639	S.CCXXIX.S	III	b'		
1640	V.CCXXX	III	f		
1641	S.CCXXXV.S	II	b		
1642	V.CCXXXVII.Ma	II	b	yes	
1643	V.CCXLII	III	l		
1644	A.XXXVIII	II	l	yes	Rāraṇa as mendicant
1645	V.CXXX	II	b	yes	—do—
1646	V.XIX	II	f	yes	Rāvaṇa lifts cottage
1647	V.CLI	II	r	yes	—do—
1648	A.XXXVIII	II	l	yes	Rāvaṇa abducts Sitā (1648–55)
1649	V.LXIX	II	l		
1650	V.CXVI	II	r		
1651	V.CLIV	II	b		
1652	S.CLXXII.M	II	f	yes	
1653	S.CC S	II	f	yes	
1654	S.CCVIII.A	III	b	yes	
1655	S.CCXXIX.S	III	b		
1656	A.XXXVIII	II	l	yes	*Kiṣkindākāṇḍam*- Fall of Jaṭāyu (1656–62)

Specimen Number	Car Code	Location Tier	Location Side	Whether photographed	Remarkable featreus
1657	V.CXVI	II	r		
1658	V.CXXX	II	b	yes	
1559	V.CXXXI	II	b		
1560	V.CLIV	II	b		
1561	S CLXII.M	II	l	yes	
1662	S.CLXXII.M	II	f	yes	
1663	V,L	I	l		Rāma shoots trees (1663–71)
1664	V.LXIX	II	b		
1665	H.XC	I	f		
1666	V.CXVI	II	b		
1667	V.CXXIX.P	II	b		
1668	V.CXXX	II	b		
1669	S CLXXXIV.S	II	r	yes	
1670	S.CXXXXIV.A	II	f		
1671	S.CCXXIV	III	f		
1672	S.XLIII	III	f		Vāli-Sugriva fight
1673	V.L	II	b		(1672-95)
1674	V.LV	II	l	yes	
1675	V.LXIX	II	b		
1676	A.LXX	II	l		
1677	S.LXXI	III	b		
1678	A.LXXII	II	b		
1679	V.LXXV	II	r		
1680	V.LXXVII	I	r		
1681	V.LXXXV	II	l		
1682	V.XXXVI	II	l		
1683	M.XC	I	r		
1684	S.CXII.C	II	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1685	S.CXX	II	f		
1686	V.CXXIV	II	r		
1687	V.CXXIX.P	II	b		
1688	V.CLI	II	b		
1689	V.CLXXVII	III	l		
1690	S.CLXXXIV.S	II	l		
1691	V.CLXXXV	II	l		
1692	A.CXXXVI.A	II	f		
1693	S.CXCIII.S	II	r		
1694	S.CCII.A	I	b		
1695	V.CCVI	III	l		
1696	A.XXXVIII	II	f	yes	Vālivadham
1697	M.XC	II	f		(1696–1700)
1698	V.CXXIX.P	II	b		
1699	V.CLIV	II	l		
1700	S.CLX.A	II	b		
1701	A.XXXVIII	II	f	yes	Sugriva's coronation
1702	V.CCXLII	III	f		
1703	A.LXX	II	l		Sundarakāṇḍam–Hanumant
1704	V.C	III	r	yes	flying (1703-7)
1705	V.CXXX	II	b		
1706	V.CXXXI	II	l	yes	
1707	V.CLIV	II	l		
1708	A.XXXVIII	II	l	yes	Sītā in Aśoka forest (170–11)
1709	V.CXVI	II	r		
710	V.CXXXI	II	f	yes	
1711	S.CC.S	II	f		

Specimen Numbe	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1712	A.XXXVIII	II	l		Hanumant meets Sītā (1712–25)
1713	V.XL	I	r		
1714	A.LXII.A	III	r		
1715	V.LXXVII	I	r		
1716	M.LXXXIV.M	III	r		
1717	A.XCV	III	f		
1 18	S.CXXVII.A	II	l	yes	
1719	V.CXXXI	II	f		
1720	V.CXXXVIII	II	r		
1721	V CLIV	II	r		
1722	S.CLX.S	II	r		
1723	S CLX.A	II	l		
1724	A.CLXVIII	II	l		
1725	S.CCII.S	II	r		
1726	A.XXXVIII	II	l	yes	*Sundarakāṇḍam*–Indrajit imprisons Hanumant
1727	V.XIX	II	f	yes	—do—
1728	A.LXX	II	l		Hanumant in Rāvaṇa's
1729	V.LXXVII	III	b		court (1728-34)
1730	V.CXVI	II	l		
1731	V CXXIV	II	r		
1732	V.CXXII	II	f	yes	Laṅkādaharam
1733	S.CCXXXV.S	III	f		
1734	V.CCXLII	III	f		
1735	A.XXXVIII	II	b	yes	
1736	V.CXXX	II	l		—do—
1737	S.CLXIII	II	f		
1738	M.LXXXIV.M	III	f		*Yuddhakāṇḍam*–Setubandhaṇam (1738–41)

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1739	V.LXXXVI	III	b		
1740	V.CXXX	II	l		
1741	V.CXXXI	I	l		
1742	A.XXXVIII	II	r	yes	Kumbhakarṇa's defeat
1743	V.CXVI	III	f		(1742-46)
1744	V.CXXX	II	f	yes	
1745	S.CLXXII.M	II	f	yes	
1746	V.CLXXX	III	f	yes	
1747	V.LI	II	b	yes	Hanumant carrying
1748	V.LXXV	I	l	yes	mountain (1747-51)
1749	M.XC	I	l		
1750	M.XCVI.G	II	b	yes	
1751	A.CII.A	II	b	yes	
1752	A.XXXVIII	II	ps		Battle scenes (1752–61)
1753	V.C	III	ps	yes	
1754	V.CXXIX.P	II	l		
1755	V.CLI	II	ps		
1756	V.CLIV	II	r		
1757	S.CC.A	II	l	yes	
1758	V.CCVI	III	b		
1759	S.CCXXVI	II	l		
1760	V.CCXXXVII.Ma	III	f		
1761	A.CCXXXVIII	III	l		
1762	V.CLXXX	III	f	yes	Sītā's *Agnipraveṣa*
1763	V.CLXXX	II	b		Rāma conserates
1764	A CXLIII	III	b		Linga (1763–66)
1765	S.CXLV	III	l		
1766	V.CLXXXV	II	r	yes	
1767	V.CXXX	II	f	yes	Bharatha's *Agnipraveṣa*

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable feature
1768	V.CCVI	III	b		—do—
1769	V.XVII	II	l	yes	Rāma's coronation
1770	V.XLII	II	l		(1763–66)
1771	V.L	I	l		
1772	V.LXXIV	II	b		
1773	V.LXXV	II	l		
1774	V.CXVI	II	f		
1775	V.CXXXVIII	II			
1776	V.CXLVIII.Pu	II	b		
1777	S.CLXXII.M	II	f	yes	
1778	V.CLXXXV	II	l		
1779	S.CXCII.M	II	r		
1780	S.CXCIII.S	II	b		
1781	A.CXCIII.S	II	r		
1782	S.CXCVII.S	II	r		
1783	S.CC.S	IV	r		
3.1.8. Paraśurāma					
1784	S.XXIX	I	f	yes	
1785	V.CXXXII	I	f		
1786	V.CXLVIII.Pu	I	b		
1787	V.CLI	II	b		
1788	V.CLVI.Ci	I	b	yes	
1789	V CLVI.Go	II	b		
1790	M CCXI.T	III	r		
1791	S CCXVIII.S	II	l		
3.1.9. Balarāma					
1792	V.V	I	b		
1793	S XXIX	I	l	yes	

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1794	S.CXLVIII.Pu	I	l		
1795	V.CLI	II	b		
1796	V.CLVI.Ci	I	b	yes	
1797	V.CLVI.Go	II	l		
1798	V.CLXX	III	r		
3 1.13. *Kṛṣṇa*					
3.1.10.1. Vaṭapatraśāyī					
1799	V.XLII	I	f		
1800	S.XLIV.S	II	b		
1801	V.XLV	I	b		
1802	V.L	III	r		
1803	V.LI	I	r	yes	
1804	S.LXVII.S	II	b		
1805	S.LXXI	III	r		
1806	V.LXXIV	II	r		
1807	V.LXXVII	I	r		
1808	V.LXXXV	III	r	yes	
1809	S.CXII.G	I	f		
1810	V CXIV.Ci	I	b	yes	
1811	V.CXIV.T	II	f		
1812	M.CXXIII.K	III	l		
1813	V.CXXIX.Ā	II	f		
1814	V.CXXIX.P	II	l		
1815	A.CXLIII	III	b		
1816	S.CLVII.A	I	l		Reclining on Śeṣa (1861-Z07)
1817	S.CLXXIII	I	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1818	S.CLXXV	I	r		
1819	S.CLXXIX.S	I	r		
1820	S.CLXXIIJ.S	I	l	yes	
1821	S CXCIV.S	I	f	yes	
1822	S.CXCVII.A	I	b		Reclining on Śeṣa
1823	S.CCXIX	I	l		—do—
1824	S CCXXVII	I	b		
1825	S.CXXXII	I	b		Reclining on Śesa
1826	V.CCXXXVII.Ma	I	r		—do—
3.1.10.2. *Kṛṣṇalīā*					
1827	A.CLXXI	III	b	yes	
1828	V.CXIV.Ci	I	r		Santāna Gopāla
1829	V.CXXIX.Â	II	r		—do—
1830	A.CLXVIII	II	r	yes	—do—
1831	V.XLI	I	l	yes	Kṛṣṇa stealing butter
1832	V.CXIV.Ci	III	r	yes	(1831–36)
1833	A.CLXXI	III	r		
1834	V.CLXXVII	II	b		
1835	S.CC.S	II	r	yes	
1836	S.CCXXX	I	l		
3.1.10.3 *Kṛṣṇa as slaver of demons*					
1837	A.XVXXIII	II	b	yes	Sakaṭabhaṅga (1837–45)
1838	S LXXI	III	r		
1839	A.LXXII	III	r		
1840	V.LXXXV	III	r		
1841	V.CXXIX.Ā	II	b		

Specimen Number	Car Code	Location Tier	Side	Whether photographed	Remarkable features
1842	V.CXXX	I	b		
1843	V.CXXXVI	I	r		
1844	S.CLX.A	II			
1845	A.CLXXI	II	f	yes	
1846	V.XLI	I	r	yes	Slaying donkey (Khara)
1847	S.LXXI	III	l		Slaying horse (Keśi)
1848	A.CLXXI	III	l	yes	—do—
1849	S.LXXI	III	l	yes	Slaying cow (Vatsāsura)
1850	V.CXXIX.Ā	II	b		—do—
1851	A.CLXXI	III	l	yes	—do—
1852	S.LXXI	II	r	yes	Slaying snake (Ugrāsura)
1853	V.LXXXV	II	l	yes	—do—
1854	S.CCXXXII	III	r	yes	—do—
1855	M.XXXVII	I	l	yes	*Yamalārjunabhaṅga* (1855–58)
1856	V.XLI	I	r	yes	
1857	V.CXXXI	I	b		
1858	A.CLXXI	III	r		
1859	V.I	I	r		Slaying crane (1859-88)
1860	V XXV	I	l	yes	
1861	S.XXXI	I	l		
1862	A.XXXVIII	II	b	yes	
1863	V.XLI	I	l		
1864	S.XLIII	III	l		
1865	V.L	II	l		
1866	A.LXII.A	III	l	yes	
1867	V.LXXIV	II	b		
1868	M.CVI.P	I	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
1869	V.CXXIX.Â	I	r		
1870	V.CXXX	I	b		
1871	V.CXXXI	I	b		
1872	V.CXXXII	I	r		
1873	M.CXLIX	I	b		
1874	V.CLI	I	f		
1875	S.CLVII.A	I	b		
1876	A.CLIX	II	l		
1877	S.CLXII.M	II	r		
1878	V.CLXXX	I	l	yes	
1879	S.CLXXXIII.S	I	r		
1880	M.CLXXXVIII.T	I	r		
1881	G.CLXXXIX	I	l		
1882	S.CXCIII.S	I	f		
1883	S.CXCIV.A	I	f		
1884	V.CXCIX	I	b		
1885	S CC.S	II	r		
1886	S.CCXXIII.S	I	l		
1887	S.CCXXVII	I	b		
1888	S.CCXXXV.S	II	b		
1889	V I	I	r		Pūtanaavdham (1889–1908)
1890	S XIII	I	l		
1891	S.XIV	I	r		
1892	S.XVIII	I	r		
1893	V.XXV	I	l		
1894	S.XXXI	I	l		
1895	S.XXXIII.A	III	f		
1896	M.XXXVII	I	l		
1897	V.XLI	I	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1898	V.XLII	II	f		
1899	S.XLIV.S	I	r		
1900	A.XLVIII	I	l		
1901	V.LV	III	r		
1902	A.LXII.A	III	l	yes	
1903	S.LXVIII	II	r		
1904	S.LXXI	III	r		
1905	V.LXXXV	II	r	yes	
1906	A.LXXXIX	I	l	yes	
1907	A.CII.A	II	r		
1908	V.CV	II	f		
1909	S.CXII.M	I	l		Pūtana emaciaciated
1910	V.CXVIII	II	r		—do—
1911	S.CXX	I	f		
1912	V.CXXIV	I	l		
1913	V.CXXIX.Ā	II	r		
1914	V.CXXX	I	l	yes	Pūtana emaciated
1915	V.CXXXI	I	l		
1916	S.CXXXV.S	I	r		
1917	S.CXXXV.G	II	r		
1918	S.CXXXV.M	I	r		Pûtana emaciated
1919	V.CLI	I	f		
1920	S.CLX.A	II	f		
1921	A.CLXVIII	II	r	yes	
1922	S.CLXXII.M	I	r	yes	
1923	S.CCXIX	I	l		
1924	S.CCXXVII	I	b		
1925	V.CCXLII	I	f	yes	
1926	S.CCXLIV.S	I	f		

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable feature
1927	V.XI	I	f		Kāliyamardana
1928	S XII	I	l		(1927–72)
1929	A.XXIII	II	f		
1930	V.XXV	I	l		
1931	S.XXXI	I	l		
1932	M.XXXVII	I	l	yes	
1933	A.XXXVIII	III	r		
1934	V.XL	I	f		
1935	V.XLI	I	l	yes	
1936	V.XLV	I	f		
1937	A.XLVIII	I	l		
1938	V.LI	I	r		
1939	A.LVI	I	r		
1940	S.LVII.G	I	r		
1941	V.LVIII	I	r		
1942	A.LXII.A	III	l		
1943	S.LXVIII	I	f		
1944	A.LXX	II	f		
1945	S.LXXI	II	l		
1946	V.LXXIV	II	b		
1947	M CVI.P	I	l	yes	
1948	V.CXVIII	I	b		
1949	V.CXXIX.P	I	l		
1950	—do—	II	b		
1951	V.CXXX	I	b	yes	
1952	S.CXXXV.M	I	r		
1953	S.CXLII	I	r		
1954	V.CXLVIII.Pu	I	l		
1955	V.CLVI.T	II	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
1956	V.CLVI.Go	II	f		
1957	S.CLVII.S	I	I		
1958	S.CLXVI.A	I	b		
1959	V.CLXX	III	b		
1960	S.CLXXV	II	l		
1961	S.CLXXIX.S	I	b		
1962	S.CLXXIX.A	I	f		
1963	S.CLXXXIV.G	II	r		
1964	V.CLXXXV	I	l		
1965	S.CLXXXVII.S	II	l		
1966	S.CLXXXVII.A	II	r		
1967	C.CLXXXIX	I	l		
1968	Ai.CXCI	I	b		
1969	S.CXCIII.Ru	I	l		
1970	S.CXCVII.S	I	f		
1971	V.CXCIX	I	b		
1972	V.CCIV	III	l		
1973	V.CCVI	II	f	yes	Poses like Naṭarāja
1874	S.CCXIX	I	l		
1975	S.CCXXIV	III	f		
1976	V.CCXXX	I	l		
1977	S.CCXXXV.S	I	b		
1978	V.CCXXXVII.Ma	I	r		
1979	S.CCXXXII	III	r		Slaying elephant
1980	S.CCXXXV S	II	l		Fights with elephant
1981	S.LXXI	III	r		Slaying swan (1981-84)
1982	V.LXXXV	II	l	yes	
1983	M XCI	II	l		
1984	V.CXXIX P	II	r		

Specimen Nuember	Car Code	Location Tier	Side	Whether photographed	Remarkable featrues
3. 1. 10. 4. Govardhanadhāri					
1985	V.I	I	f		
1986	V.XVII	II	r	yes	
1987	V.XXV	I	r		
1988	S.XXXI	I	l		
1989	M XXXVII	I	l	yes	
1990	A.XXXVIII	III	r		
1991	V.XLI	I	l		
1992	A.LXII.A	III	l		
1993	V.LXIV	I	r		
1994	S.LXXI	III	l		
1995	V.LXXIV	II	l		
1996	V.LXXV	II	l		
1997	A.CII A	II	l		
1998	V.CXIV.Ci	II	l		
1999	S CXVII	II	b		
2000	V.CXVIII	I	b		
2001	V.CXXXII	II	l		
2002	V.CXLVIII.Pu	I	r		
2003	V.CLI	I	f		
2004	S.CLII	I	r		
2005	V.CLVI.Go	II	f		
2006	S.CLX.A	I	l		
2007	S.CLXIII.S	I	b		
2008	S.CLXVI.A	I	b		
2009	A.CLXXI	II	f		
2010	V.CLXXVII	I	l		
2011	V.CLXXV	II	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2012	S.CCXXXV.S	I	f		
2013	V.CCXXXVII.Ma	II	r		
2014	V.CCXLII	I	f		
2015	V.CCXLIII	I	f		
3.1.10.5. *Gopivastrāpaharanam*					
2016	V.I	I	f		
2017	V.X	II	l		
2018	V.XXV	III	l		
2019	A.XXXVIII	II	r		
2020	V.L	II	I		
2021	A.LVI	I	l		
2022	A.LXVI	I	b		*Gopis* embracing tree
2023	S.LXVII.S	I	l		
2024	M.XCIV	II	b		Kṛṣṇa playing flute
2025	A.CII.A	II	l		
2026	V.CXIV.Ci	I	r		
2027	M.CXXIII.Ci	II	f		
2028	V.CXXIX.*Ā*	II	r	yes	Śeṣa above Kṛṣṇa
2029	V.CXXIX.P	I	l	yes	
2030	V.CLVI.CI	I	r		Śeṣa above Kṛṣṇa
2031	V.CLVI.Go	II	l		
2032	S.CLXXV	I	l		
2033	S.CLXXXIII.S	I	r		
2034	S.CLXXXIV.S	II	r		
2035	S.CLXXXIV.A	II	r		
2036	V.CLXXXV	II	f		
2037	S.CXCIII.Ru	II	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2038	S.CXCIV.S	I	f		
2039	S.CXCIV.A	I	f		
2040	V.CCIII	II	r		
2041	V.CCIV	II	b		
2042	V.CCVI	I	f		
2043	—do—	II	b		
2044	S.CCXXXII	I	b		
2045	S.CCXXXIII	II	l		
2046	S.CCXXXV.S	f	r		
2047	M.CCXXXVI.M	I	r		
2048	V.CCXXXVII.Ma	I	l	yes	
2049	V.CCXXXVII.P	III	f		
2050	A.CCXXXVIII	II	r		
2051	V.CCXLIII	I	l		
3.1 19 6	*Venugopāla*				
2052	V X	II	f		with ten arms
2053	V.X	II	f		
2054	V XI	I	b		
2055	V.XIII	I	b		
2056	—do—	I	b	yes	
2057	A.XXIII	II	f		
2058	V.XXV	I	r		
2059	M.XXVII	I	f		
2060	A.XXXVIII	III	r		
2061	V.XL	I	f	yes	
2062	V.LII	II	f	yes	
2063	V.LVIII	I	f		
2064	V.LXIV	I	r		
2065	V.LXXVII	I	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2066	M.LXXVIII	I	f		
2067	V.LXXXV	I	l	yes	
2068	V.CXIV.Ci	II	l		
2069	V.CXVIII	I	b		
2070	V.CXXXII	II	r		
2071	S.CXXXV.S	II	l		
2072	A.CXLIII	I	f		
2073	S.CXLV	II	l		
2074	V.CXLVIII.Pu	I	r		
2075	M.CXLIX	I	b		
2076	V.CLVI.T	I	f		
2077	—do—	III	r		Seṣa and Devîs present
2078	V.CLVI.Go	II	b		
2079	S.CLVII.S	I	l		
2080	A.CLIX	II	l		
2081	S.CLXVI.A	I	b		Cow absent
2082	S.CLXXIX.S	I	f		
083	S.CLXXIX.S	II	r		
2084	S.CLXXXIII.S	I	r		Cows on either side
2085	S.CLXXXIV.S	II	r		
2086	V.CLXXXV	I	f		Cows on either side
2087	V.CCIII	II	b		
2088	V.CCIV	II	f		
2089	V.CCVI	I	f		
2090	S.CCXV	III	r		
2091	S.CCXVII	II	b		
2092	S.CCXIX	I	l		
2093	S.CCXXXII	II	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether photographed	Remarkable features
2094	M.CCXXXVI.M	I	l		Seated in *virāsana*
2095	V.CCXXXVII.P	II	f		
2096	—do—	III	l		
2097	S.CCXXXIX S	III	f		
2098	V.CCXLII	I	f		
2099	S CCXLIV.S	III	r		
2100	V.CCXLVI	I	f	yes	
3. 1. 10. 7. Pārthasārathi					
2101	V.LXXVII	III	l		
2102	V CXXIX P	II	l	yes	
2103	V.CLXXXV	II	r	yes	
3. 2. *Śeṣaśāyi*					
2104	V I	I	f		
2105	A.XXIII	II	f		
2106	V.XXV	I	f		
2107	S.XXXIII.S	I	b		
2108	V.XXXV	II	f	yes	
2109	V.XLV	III	r		
2110	S.XLIX.G	II	f		Holds stalk of lotus
2111	S.LI	II	r		
2112	A.LVI	I	l		
2113	V.LVIII	I	f	yes	
2114	S.LXVII.V	III	l		
2115	S.LXVIII	II	l	yes	
2116	V.LXIX	I	f	yes	
2117	S.LXXI	II	f		

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
2118	V,LXXV	II	b		
2119	V.LXXXVI	II	l		
2120	S.LXXXVIII S	III	f		
2121	S.XCII.S	II	b		
2122	A.XCV	II	f		
2123	V.CV	II	f		
2124	V.CXIV.Ci	II	f		
2125	V.CXVI	I	r		
2126	V.CXVIII	II	r	yes	
2127	M.CXXIII.K	III	l		
2128	V.CXXIX.P	II	f		
2129	V.CXXX	II	f	yes	Holds stalk of lotus
2130	S.CXXXV.S	III	r		
2131	S.CXXXV.G	II	f		
2132	S.CXL	II	f	yes	Holds stalk of lotus
2133	S.CXLII	II	f		
2134	V.CXLVIII.Pu	III	f		
2135	V CLIV	II	f	yes	
2136	V CLVI.Ci	III	f		
2137	S CLXIII.S	II	i		
2138	S.CLXIX	II	r		
2139	V.CLXXVII	II	b		
2140	V.CLXXIX.A	I	r		
2141	Ai.CXCI	II	r		
2142	A.CCV.A	II	r		
2143	V.CCVI	II	b		
2144	S.CCXV	III	r		
2145	S.CCXXIII.S	III	b	yes	
2146	V.CCXXX	III	f		

Supecimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable feature
2147	S CCXXXV.S	III	f		
2148	V.CCXXXVII.Ma	II	l		
2149	V.CCXLIII	III	l		
2150	S.CCXLIV S	II	r		
2151	V.CCXLV	I	f	yes	
3.3. Ādinātha					
2152	V.XIII	I	f		
2153	V.XLIV.S	II	r		
2154	S.LVII A	I	r	yes	Śesa has seven hoods
2155	S.LXIV	I	l		
2156	S.LXVII.S	III	b		
2157	V.LXIX	I	f	yes	
2158	—do—	II	f	yes	
2159	M.CVI.P	I	l	yes	
2160	S.CVIII.	II	l		
2161	V.CXIV.Ci	II	l		
2162	V.CXIV.T	II	f		
2163	V.CXXX	I	b	yes	
2164	V.CXXXI	I	b		
2165	S.CXXXV.S	II	l		
2166	S.CXLI.S	II	l		
2167	S.CXLII	II	b		
2168	V.CXLVIII.P	II	f		
2169	V.CLVI.T	II	f		
2170	S.CLX.S	II	r		
2171	S.CLXVI.A	II	r		
2172	V.CLXXXV	II	f		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2173	V.CLXXV	II	b		
2174	V.CCVI	II	b		
2175	S.CCVII	II	b		
2176	M.CCXXII.T	II	b		
2177	S.CCXXIV	II	f		
2178	V.CCXXXVII.Ma	II	f		
2179	V.CCXXXVII.P	II	b		
2180	A.CCXXXVIII	II	l	yes	
2181	S.CCXXXIX.S	II	r		
2182	V.CCXLIII	II	r		
3. 4 Garuḍa Nārāyaṇa					
2183	V.I	I	b		
2184	do	II	r		
2185	V.XI	I	f		
2186	V.XIII	I	f		
2187	A.XXIII	I	b		
2188	S.LXXXIII.S	II	f		
2189	A.XCV	II	f		
2190	S.CI	II	f		
2191	V.CXIV.Ci	II	l	yes	
2192	S.CXLI.G	II	l		
2193	S.CXLII	III	f		
2194	V.CXLVIII.Pu	II	f		
2195	V.CLI	I	f		
2196	S.CLXIII.S	II	f		
2197	V.CLXXVII	II	b		
2198	S.CLXXIX.A	III	b		

Specimen Nuember	Car Code	Location Tier	Side	Whether photographed	Remarkable featrues
2199	S CLXXXIV S	II	l	yes	
2200	V.CLXXXV	II	f		
2201	G.CLXXXIX	II	b		
2202	S.CXC.A	I	r		
2203	S.CXCII.M	II	r		
2204	V.CCIV	II	r		
2205	S.CCX	II	f	yes	
2206	S.CCXXXIX.S	II	r		
3. 5. Havagriva					
2207	V.I	I	r		
2208	—do—	II	r		
2209	V.CXXIX.Ā	II	f	yes	
2210	V.CXXIX.P	II	b		
2211	V.CXXXII	I	f		
2212	V.CXLVIII.Pu	I	l	yes	
2213	V.CLVI Ci	I	b		
2214	V.CLVI.Go	II	f		
2215	S.CLXXXIV.S	II	l		
2216	S.CCII.S	III	l		
3 6. Polycephalous Viṣṇu					
2217	S CXII.G	II	l		
2218	V.CXLVIII.Pu	I	l		
2219	—do—	II	l		
2220	V.CLVI.T	I	r	yes	
2221	V.CLVI.Go	II	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2222	V.CCXLIII	III	b		
2223	V.CLVI.T	III	f	yes	
2224	—do—	III	b		
2225	V.CLXXVII	II	f	yes	
2226	V.CCXL	II	l	yes	
2227	V.CCXLII	II	l		
2228	—do—	II	l	yes	
3.7. Mohinī					
2229	S.LXXXVIII.M	I	l		Mohinī with Bhasmāsura
2230	M.XCI	II	l		(2229–36)
2231	S.CXIII	I	b		
2232	S.CXX	I	f		
2233	S.CXXXV.M	I	r		
2234	S.CXLI.A	II	l		
2235	S.CXLI.G	II	l	yes	
2236	Ai.CXLVI	II	r		
2237	A.CLVIII	II	r	yes	Mohini with Śiva
2238	S.CLX.A	II	r	yes	—do —
2239	—do—	II	r	yes	
2240	S.CCVII	II	r	yes	
2241	S.CCXXIV	II	f		
2242	S.CCXXVI	II	f		
2243	V.I	I	l		Mohini with *ṛṣis* (2243–67)
2244	V.X	I	b		
2245	V.XIII	I	r		
2246	S.LXVII.V	I	l		
2247	V.LXXVII	I	l		
2248	M.LXXXI	I	l	yes	
2249	A.CII.A	I	r		

Specimen Numbe	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2250	V CXVIII	I	l		
2251	S.CXIX	II	r		
2252	M.CXXII	I	r		
2253	S.CXXVIII	I	r		
2254	V.CXXXI	I	r		
2255	S.CXXXIV.S	I	r	yes	
2256	S.CXXXV.S	I	r		
2257	S.CXXXV.C	II	r		
2258	M.CXLIX	II	f		
2259	S.CLIII	I	r		
2260	S.CLXII.G	II	r	yes	
2261	M.CLXXXVIII.P	III	r	yes	
2262	S.CXCV	II	r	yes	
2263	V.CCVI			yes	
2264	S.CCXXVII	I	b	yes	
2265	S.CCXXVIII	I	r		
2266	V.CCXXXVII.Ma	I	l	yes	

Note : See my article in *East and West* Vol XXXVI : 1–3, 1986. for a classified documentation on the subject.

3. 8. Gajendramokṣam

2267	A.CCXXXVIII	I	r	yes	
2268	V.XIX	II	r	yes	
2269	V.XL	I	b		
2270	S.XLIV.S	II	r		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
2271	V.LXIX	II	r		
2272	A.LXX	II	r		
2273	S LXXI	II	r		
2274	A.LXXII	III	f		
2275	V.LXXXV	I	l	yes	
2276	A.CIV	II	l		
2277	S.CXIII	I	b		
2278	V.CXIV.T	II	l		
2279	S CXVII	II	r		
2280	V.CXXIX.Â	II	f		
2281	V.CXXIX.P	II	r		
2282	S.CXXXV S	I	r		
2283	S.CXLII	II	r		
2284	A.CXLIII	II	r	yes	
2285	V.CXLVIII.Pu	II	r		
2286	S.CLV.A	I	r	yes	
2287	V CLVI.Go	II	f		
2288	A.CLIX	II	r		
2289	S.CLX.S	II	l	yes	
2290	S.CLXIV.A	II	l		
2291	S.CLXXXIII	II	r		
2292	S.CXCVII.S	II	r		
2293	S CXXIII.S	II	r		
2294	S.CGXXXV.S	II	r		
3. 9. Manmatha					
2295	S.XLIV.S	II	l	yes	
2296	S.XCII.S	I	f		
2297	A.CIV	II	b		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2298	S.CX.G	II	r	yes	
2299	A.GXXV	II	b		
2300	S CXXVII	II	l	yes	
2301	S.CXXXIX	II	f		
2302	S.CXLI.S	I	b		
2303	A.CXLIII	I	l		
2304	—do—	I	r		
2305	M.CXLIX	I	f		
2306	V.CLVI.Go	II	I		
2307	S.CLX.A	II	f		
2308	S.CLXVI.S	II	f		
2309	S.CLXXXII.M	I	f	yes	
2310	S CLXXIII	I	f		
2311	S.CLXXIX S	I	f		
2312	S.CLXXIX.A	I	f		
2313	S.CC.A	II	l	yes	
2314	V CCIII	I	f		
2315	A.CCV	I	b		
2316	V.CCVI	I	f		
2317	S.CCXXXV.S	I	f		
2318	V.CCXXXVII.Ma	I	b	yes	
2319	S.CCXLI	I	b	yes	
3. 10. Visvaksena					
2320	V.I	I	f		
2321	V.XI	I	f		
2322	V.XIII	I	f		
2323	V.XXV	I	f		
2324	V.XL	I	f	yes	
2325	V.LV	III	f		

Specimen Number	Car Code	Tier	*Location* Side	Whether Photographed	Remarkable features
2326	V.LVIII	III	f	yes	
2327	V.LXXIV	II	f		with Devî
2328	V.CXVI	I	f		
2329	V.CXVIII	I	f		
2330	V.CXXIV	I	f		
2331	do	II	f		with Devi
2332	V CXXIX.Ā	II	f		
2333	V.CXXXVIII	I	f		
2334	—do—	II	f		
2335	—do—	III	f		
2336	V.CXLVIII Pu	I	f		
2337	V.CLI	I	f		
2338	V.CLVI.T	II	b		
2339	V.CLXXVII	I	f		
2340	V.CLXXXV	I	f		
2341	V.CCIV	III	l		
2342	V.CCXXX	I	f		
2343	V·CCXXXIV	II	b		
2344	V CCXXXVII Ma	I	r		
2345	V.CCXLIII	I	l	yes	with Devis
3. 11. Sudarśana					
2346	V.V	I	f		
2347	V.XI	I	f	yes	
2348	V.XIII	I	b	yes	
2349	V.CLVI.T	II	b		
2350	V.CCXLV	I	b	yes	
3 12. Rare Forms					
2351	V.XXV	I	l	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2352	V CXLVIII.Pu	I	r	yes	
2353	V.CCXXXIV	II	l		
2354	V.CCXXXVII Ma	II	b		
1355	S.CCXXXIX.S	I	l		
2356	—do—	II	r		
2357	V.CXIV.Ci	III	f		
2358	V.CLXXXV	II	f	yes	
2359	V.VII	I	l		Pañcamu kha *Āñjanēya* (2349-63)
2360	V.CXLVIII.Pu	II	l		
2361	V CLVI.Ci	III	b		
2362	S.CC.S	IV	r	yes	
2363	S.CC.A	III	r	yes	
		4.BRAHMĀ			
2364	S.XLIX.A	II	l		
2365	S.LXXXIII.S	I	b		
2366	—do—	II	f		
2367	S.CI	I	f	yes	
2368	S.CXIII	I	f	yes	
2369	V.CXIV.Ci	II	b		
2370	V CXVI	III	f		
2371	S.CXVII	I	b	yes	
2372	S.CXXVIII	I	b		
2373	V.CXXIX.P	II	b		
2374	S.CXXXV.S	I	b		
2375	S.CXXXV.G	III	f		
2376	S.CXXXV.C	I	b	yes	
2377	S.CXXXVI.S	I	b		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable feature
2378	S.CXLI.G	II	f		
2379	—do	I	r		Seated on lotus
2380	S.CXLII	I	f		
2381	M.CXLIX	II	l	yes	Playing *viṇā*
2382	S.CLII	II	f		
2383	V.CLVI.Go	II	r		
2384	S.CLVII.S	II	r		Three legged
2385	S.CLXIII S	I	b		
2386	S.CLXVI S	II	f		
2387	S.CLXXII.M	I	f	yes	
2388	S.CLXXIX.S	III	f		Bearded
2389	—d—	III	b		
2390	S.CLXXIX.A	II	f	yes	
2391	V.CLXXX	II	b	yes	Bearded
2392	M.CLXXXI.P	I	l	yes	
2393	G.CLXXXIX	II	l		
2394	V.CXCIX	III	r	yes	
2395	—do—	III	r	yes	
2396	—do—	III	r	yes	Playing *vīṇā*
2397	V.CCIV	II	l	yes	Bearded (2397–9)
2398	S.CCXXVI	II	r		
2399	S.CCXXXIX.S	III	f		
2400	—do—	II	r		

5. MINOR GODS AND GODDESSES

5. 1. Village gods

2401	V.CXXX	I	r	Karuppaṇacāmi (2401–5)
2402	S.CXXXIX	II	r	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2403	S.CXL	I	r		
2404	S.CXLII	I	l		
2405	S.CXLV	I	l	yes	
2406	Ai.CXLVI	II	f	yes	Hariharaputra
2407	S.CLVII.A	I	f		Karuppaṇacāmi (2407–26)
2408	A.CLIX	I	l	yes	
2409	S CLX.S	I	l		
2410	S.CLX.A	II	l		
2411	S.CLXIV.S	II	f		
2412	S.CLXIV.A	II	f		
2413	A.CLXVII	I	f		
2414	S.CLXXIII	III	f		
2415	V.CLXXVII	II	l		
2416	M.CLXXXI.P	I	f		
2417	M.CLXXXI.P	II	r		
2418	V.CLXXXV	II	l		
2419	M.CLXXXVIII.T	II	l		
2420	G.CLXXXIX	II	ps		
2421	Ai.CXCI	II	ps	yes	
2422	A.CXCVI	I	l		
2423	S CXCVIII.S	II	l	yes	
2424	S.CC.S	III	b		
2425	A CCV.A	I	f		
2426	S.CCVIII.S	II	ps		

5.2. Nāgas

2427	S.XXII	III	r	yes	Rāhu and ketu

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2428	S.XXVI.A	I	l	yes	Snake charmer
2429	S.LVII A	I	b		
2430	S.LXXXIII.S	III	l	yes	
2431	V.CXLVIII Pu	I	ps		
2432	V.CLVI.Go	I	ps	yes	
2433	S.CLVII.S	I	r	yes	Snake charmer
2434	S.CLVII.A	I	f	yes	(2433-37)
2435	A.CLIX	II	l		
2436	S.CLXII.M	II	r		
2437	S.CLXIX	I	ps	yes	
2438	S.CLXXIX.S	I	f		
2439	—do—	I	b	yes	
2440	S.CXCIV.S	I	f		Snake charmer
2441	S.CXCIV.A	I	l		—do —
2442	S.CC S	I	bs	yes	
2443	S.CCXXXV.S	I	f	yes	
2444	V.CCXL	II	r	yes	
5.3. Aṣṭadikpālas					
2445	A.XXXVI	II	f		Indra (2445–49)
2446	S.CXII.G	II	f		do
2447	Ai.CXLVI	II	f		
2448	M.CLXXXI.P	I	f		
2449	V.CCXLII	II	f	yes	
2450	V.X	I	f	yes	Agni (2450–56)
2451	A.XXXVI	II	f		
2452	M.XXXVII	III	f		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2453	S.CXXXV.S				
2454	S.CXLI.C	II	pd	yes	
2455	V.CLVI.Ci	III	r		
2456	V.CLXXVII	III	f		
2457	S.CXXXV.S	I	pd	yes	Yama
2458	—do—	I	pd	yes	Varuṇa
2459	V.CLXXVII	III	b	yes	Vāyu
2460	V.CXXXI	I	l	yes	Kubera
2461	S.CXXXV.S	I	pd	yes	Nairutti
5 4 Ṛṣis					
2462	S CXXXVII	II	l	yes	Viśvāmitra and Menakā (2462-68)
2463	S.CLXXIII	I	b		
2464	S.CLXXV	I	l		
2465	V CLXXV	III	r		
2466	—do—	III	r	yes	
2467	S.CC.S	III	f	yes	
2468	S.CCXVIII.S	II	f	yes	
2469	S.VI	I	r		Bhṛṅgi (2469-71)
2470	S.XIV	I	r		
2471	S.XXVI.S	I	l	yes	—do—
2472	S.CLXII.M	II	f		Nārada
2473	V.CXCIX	II	l		—do—
2474	S.XCII.S	II	b		Sukha Brahmarṣi (2474–78)
2475	V.CV	III	l		
2476	S.CXXXV.M	I	l		
2477	S.CLVII.A	II	l		
2478	V.CXCIX	II	l		

Specimen Number	Car Code	*Location* Tier	Side	whether Photographed	Remarkable features
2479	S.CXCVII.A	III	f		Vyāgrapāda
2480	—do—	III	f		
2481	S.CXV.M	III	f		Siddha (2481 95)
2482	S.CXLI.G	II	b		
2483	A.CXLIII	I	f	yes	
2484	S.CXLVI	II	l	yes	
2485	S.CLX.S	I	b		
2486	S.CLXVI.A	II	l	yes (2486-91)	
2487	V.CXCIX	I	r		
2488	S.CCII.S	I	b		
2489	S CCIV	II	r		
2490	—do—	II	r		
2491	S.CCIX.S	II	r		
2492	S.CCXXVII	III	l		
2493	M.CCXXI	I	r		
2494	S.CCXXXIII	II	l		
2495	V.CCXXXVII.Ma	I	r	yes	
5 5. Demi-gods					
2496	V.I	I	r		Aśvins (24 6-2500)
2497	S.CLVII.S	I	l		
2498	S.CLX.S	II	f		
2499	S.CLXII.M	II	f		
2500	Ai.CXCI	II	ps		
2501	S.CLXXXIV.A	II	l	yes	*Yakśas* fighting
2502	S.CXCIII.A	II	ps	yes	*Aśvins* playing *vīṇā*
2503	V.CXCIX	II	l		—do—
2504	S.LXV.S	III	ps		*Kāmadhenu* (2504-9)
2505	S.LXVIII	II	f		

Supecimen Number	Car Code	Location Tier	Side	whether photographed	Remarkable feature
2506	V.CXXIXÂ	I	l		
2507	S.CXXXIV.S	I	f		
2508	S.CLX.A	II	f		
2509	S.CLXXV	III	b		
2510	S.XXX.Ru	II	b	yes	*Gandharva*
2511	S.CLXXXIII.S	I	l	yes	*Kinnari*
2512	A.CCXXXVIII	II	r	yes	*Gandharva*
2513	V.CXVIII	II	f		
2514	S.CLVII.A	II	l	yes	
2515	S.CC.A	II	b	yes	
2516	S.CXC.A	I	b	yes	Revanta
5. 6. Ācāryapuruṣas					
2517	V.X	II	f	yes	Śrî Rāmānuja
2518	V.LV	III	l		—do—
2519	V.CCVI	I	b	yes	Manavāla Mahāmuṇi
2520	V.CXXIX.A	III	ps	Panel	of Ācāryas (2520–23)
2521	V.CXXIX.P	III	ps		
2522	V.CXXX	III	ps		
2523	V.CXXXI	III	ps		
2524	V.CXXXII	II	f		Śri Rāmānuja (2524–27)
2525	A.CXLIII	III	r		
2526	V.CLXXVII	III	l		
5. 7. Bhūtagaṇas					
2527	M.III	I	l	yes	
2528	S.V	I	r		
2529	V.XI	I	r		
2530	V.XV	I	r	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2531	V.XVII	I	l	yes	
2532	—do—	I	r	yes	
2533	S.XVIII	I	l	yes	
2534	A.XXIII	I	l		
2535	S.LXV.S	I	l		
2536	V.LXXIV	I	l		
2537	V.LXXV	I	r		
2538	S.LXXVI	I	r		
2539	M.LXXXII	I	l		
2540	A.LXXXIX	I	l		
2541	M.XC	I	l		
2542	A.CIII	I	l		
2543	S CXV	I	l		
2544	S CXVII	I	l		
2545	S CXIX	I	l		
2546	S.CXX	I	l		
2547	S.CXXI	I	l		
2548	M.CXXII	I	l		
2549	V.CXXX	I	r		
2150	V.CXXXV.S	I	r		
2551	S.CXXXVI.S	I	r		
2652	S.CXXXVII	I	l		
2553	S.CXLI.A	I	r		
2554	A.CXLIII	I	l	yes	
2555	V.CXLIV	I	l		
2556	—do—	I	r	yes (2656–62)	
2557	S.CXLV	I	r		
2558	S.CLXIII.S	I	l		
2559	—do—	I	r		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2560	S.CLXXII.M	I	l		
2561	V.CLXXVI	I	r		
2562	S.CXCIII	I	r		
2563	S.CXCV.A	I	r		
2564	S.CXCVII.A	I	r		
2565	S.CXCVIII	I	r	yes	
2566	V CXCIX	I	l		
2567	A.CCV.A	I	l	yes	
2568	V.CCVI	I	l	yes	
2569	S.CCVII	I	r		
2570	S.CCVIII.S	I	l	yes	
2571	S.CCIX.S	I	r		
2572	S.CCXVIII.S	I	r	yes	
2573	S.CCXXXIX.A	I	r	yes	
		6.MISCELLANEOUS			
6.1. Yāḷippeṇ					
2574	S.XXXI	I	f	yes	*Makarappeṇ*
2575	S.XLIV.S	I	l		
2576	V.XLV	I	l		
2577	V.L	I	l		
2578	A LVI	I	r		Playing vīṇā
2579	S.CXV	I	r		
2580	S.CXVII	I	l		
2581	S.CXIX	I	l		
2582	S.CXX	I	l		
2583	S.CXXI	I	l		
2584	V.CXXIX,Ā	I	l		
2585	S.CXXXV.G	I	l		

Specimen Number	Car Code	Location Tier	Location Side	Whether Photographed	Remarkable features
2586	A.CXLIII	I	l		
2587	A.CLVIII	I	l		
2588	A.CLIX	I	l		
2589	S.CLX.S	I	l		
2590	S.CLXX.G	I	l		
2591	S CLXVI	I	b	yes	Playing *vīnā*
2592	S CXC A	I	l		
2593	S CXCII.M	I	f		—do—
2594	S.CXCIII Ru	I	l		
6.2. Rustic scenes					
2595	S.XXXIV	I	f	yes	
2596	S.LXVII.M	I	b		*Kāvaḍi*
2597	Ai.CXCI	I	f	yes	—do—
2598	S.CCXXVII	I	f		—do—
2599	S.CLXIX	I	f	yes	
2600	S.CXXVII A	I	f	yes	A gypsy
2601	V.CCXXXVIII.	I	f	yes	—do—
2602	A.CCXXXVIII	I	b		—do—
2603	V.L	II	l	yes	
2604	A.LXXIII	I	b	yes	
2605	M.XC	II	r		
2606	V.CV	II	f		
2607	S.CXXXV.M	I	r		Gāndhiji
2608	S.CXLI.S	I	f	yes	
2609	S CLVII.A	I	b	yes	
2610	S.CLXII.C	II	r	yes	
2611	A.CLXVII	II	r	yes	

Specimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable features
2612	S.CLXXII.M	I	l	yes	
2613	V.CLXXVII	II	l		
2614	—do—	I	r	yes	
2615	S.CLXXIX A	I	b		
2616	S.CLXXXIV.A	II	f	yes	
2617	V.CLXXXV	II	l		
2618	S.CXC A	II	f	yes	
2619	S.CCVIII A	I	f	yes	

7. *EROTIC SCULPTURES*

7. 1 *Reclining congress*

2620	V.XXXV	II	l	yes	
2621	S LVII.S	I	r	yes	
2622	S.LXIII	I	l		
2623	S.LXVIII	II	f	yes	
2624	M.CXLIX	I	l		
2625	V.CLXXVI	I	f		
2626	S.CXCV.S	I	b		
2627	S.CCII.S	I	l		
2628	V.CCXXXVII.P	I	r	yes	

7. 2 *Sitting congress*

2629	S.XXVI.S	I	r	yes	
2630	S.XXVIII	I	r	yes	
2631	L.LVII.S	I	r	yes	
2632	V.LXXVII	I	l		
2633	S.CXCV.S	II	r	yes	
2634	S.CCXXXII	I	l		

Specimen Number	Car Code	*Location* Tier	Side	whether photographed	Remarkable features
7. 3. *Standing congress*					
2635	V.XI	I	l	yes	
2636	S LIV.A	II	l	yes	
2637	S.LXXVI	I	l	yes	
2638	A.CXXXIII	II	f	yes	
2639	S.CL S	I	r		
2640	A.CLXXXVI	II	f	yes	
2641	S.CC.S	III	f	yes	
2642	—do—	II	b	yes	
2643	—do—	II	b	yes	
2644	S.CCX	I	f		
2645	S.CCXXIV	I	l	yes	
2646	V.V	II	r	yes	
2647	S.XCVII	I	l		
2648	A.CII.G	II	l	yes (2648-59)	
2649	V.CIX	I	l		
2650	S.CLXXXIV.A	II	l		
2651	V.V	II	r		
2652	V X	I	r		
2653	M.XX	I	l		
2654	—do—	II	l		
2655	A.LX	I	r		
2656	S.LXVIII	I	r		
2657	S.LXXX	I	r		
2658	V.CIX	I	l		
2559	S CLXIII.S	II	l		
2660	A.CLXVII	II	l		
2661	V.CLXXVII	I	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2662	V.CLXXX	I	r	yes	
2663	S.CCII.M	I	l		
2664	V.V	I	l	yes	
2665	V.CCIII	I	l	yes	
7.4. *Acrobatic pose*					
2666	S.XIV.S	I	l	yes	
2667	M.XX	I	r	yes	
2668	S.XXII	I	l		
2669	S.XXX.A	I	l	yes	(2669–78)
2670	V.XLI	I	r		
2671	V.XLV	I	l		
2672	S.LIV	II	l		
2673	S XCII.S	I	b		
2674	S.CL.S	I	l		
2675	S.CLXIII.S	I	l		
2676	V.CLXX	I	r		
2677	V.CLXXVII	I	l		
2678	S.CCII.S	I	l		
2679	S.CCVIII.S	I	b	yes	
7.5. *Seduction*					
2680	V.XIII	I	l	yes	(2680–89
2681	S.XXVIII	I	l		
2682	V.XL	I	l		
2683	S LIX	I	l		
2684	S.LXXX	I	r		
2685	A.CLVIII	I	r		
2686	S.CLXXII.M	I	b		Ṛṣis seduce a girl

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2687	S.CLXXV	I	l		
2688	S.CLXXX	I	f		
2689	A.CXCVI	I	r		
2690	S.CCXVII	l	l		
7.6. *Adultery*					
2691	A.LXII	I	l	yes (2691-9)	
2692	A CLVIII	I	r		
2693	V.CLXXVII	I	r		
2694	A.CXXXVI.A	II	r		
2695	S.CLXXXVII.S	II	l		
2696	A.CXCVI	I	l		
2697	S.CCXXVII	I	r		
2698	A.CCXXXVIII	I	b		
2699	—do—	l	b		
2700	V.CXXXVIII	I	r		
2701	M.CLXXXI.P	I	r		
2702	S.CLXXXIV.A	II	l	yes	
2703	M.CLXXXVIII.P	II	l	yes	
2704	A CCV.A	I	r	yes	
2705	V.CCXXX	l	f		
7. 7. *Group sex*					
2706	V.LXXVII	I	r	yes	
2707	V.CXXXVIII	I	r		
2708	S.CLXXIII	I	r		
2709	S.CLXXXIV.A	II	r	yes (2709-18)	
2710	S.CXCV.S	I	l		
2711	V.L	I	l		

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2712	V.LV	III	r		
2713	S.CXXXVI S	II	r		
2714	V.CLVI.T	I	r		
2715	S CXCIII.S	II	r		
2716	V.CCXLIII	I	l		
2717	S.LVII.G	I	l		
2718	S.LXXVI	I	l		
2719	M.XC	I	l		
2720	V.CCVI	I	l	yes (2720–5)	
2721	V.LVIII	I	l		
2722	S LXVII.S	I	r		
2723	S LXVII V	I	r		
2724	S LXVIII	I	l		
2725	M.LXXXI	I	l		
2726	V.CCXXX	I	f		
2727	S.XXVIII	I	r	yes (2727–32)	
2728	V.CLXXVII	I	l		
2729	S.CLXXIX.A	I	l		
2730	A.CXCVI	I	l		
2731	—do—	II	b		
2732	S.CC.S	IV	b	yes	
7 8. *Bestiality*					
2733	V.LV	II	l	yes (2733-50)	
2734	AL.X	I	l		
2735	S.CLVII	I	r		
2736	V.CLXX	I	l		
2737	S.CLXXII.M	I	b		

Specimen Number	Car Code	Location Tier	Location Side	whether Photographed	Remarkable feature
2738	S.CLXXV	I	l		
2739	V.CLXXV	I	b		
2740	—do—	I	b		
2741	V.CXCIX	I	l		
2742	S.CC.S	III	r		
2743	S.CC.S	I	r		
2744	—do—	I	b		
2745	V.CCIV	I	b		
2746	A.CCV.A	I	r		
2747	—do	I	r		
2748	V.CCVI	I	l		
2749	S CCXII S	III	f		
2750	S.CCXXIV	I	l		
2751	V.CCXXXIV	I	r		
7 9. *Esoteric themes of sex cult*					
2752	A.XX	I	r	yes (2752–7)	
2753	S XXXII	I	l		
2754	S.CLXXII.M	II	r		
2755	V.CLXXX	I	b		
2756	V.CCXIV	I	l		
2757	S.CCXVII	I	r		
2758	S.CCXXXII	I	f		
2759	S.CCXXXIII	I	r		
2760	A.CCXXXVIII	I	l		
2761	—do—	I	l		
2762	—do—	I	r	yes	
2763	S.XLVI S	I	r	yes	

Supecimen Number	Car Code	Location Tier	Location Side	whether photographed	Remarkable feature
2764	S.XCII.S	II	b		
2765	S.CXXVIII	I	r	yes	
2766	V.CCXXXIV	I	f	yes	
7. 10. *Child birth*					
2767	M.XIV.A	I	r	yes	
2768	S.LXIII	I	l		
2769	M.LXXXI	I	l	yes	
2770	S.CLVII.S	I	l	yes	
2771	S.CLXXIII	I	f		
2772	M.CLXXXI.P	I	r		
2773	S.CXCVII.A	I	b		
2774	S CCVIII.A	I	f	yes	
2775	S.GCXIX	I	r		
7. 11. *Rare erotic sculptures*					
2776	M.XXIV	II	b	yes	
2777	S.LIV.A	II	r		
2778	V.LV	II	r	yes (2778–83)	
2779	M.XXXII	I	r		
2780	S.CX.M	I	b		
2781	S.CLXXII.M	I	l		
2782	S.CLXXII	I	b		
2783	S.CC.A	III	l		
2784	S.CCII.A	I	r		
2785	A.CCV.A	I	r		
2786	S.CCVIII.A	III	r	yes	
2787	S.CCX	I	b	yes	

Specimen Number	Car Code	*Location* Tier	Side	Whether Photographed	Remarkable features
2788	M.CCXI.T	I	f		
2789	M.CCXI.P	I	l		
2790	S.XIV.S	I	l	yes (2790-5)	
2791	S.LXVII.V	I	r		
2792	M.CCXI.P	I	l		
2793	S.CCXXIX.S	I	f		
2794	S.CCXXXII	I	f		
2795	A.CCXXVIII	I	f		

VI

Arrangement of Images: A Case Study

The specimen taken for this purpose is the polygonal car of the Bālasubrahmaṇya Temple at Periyakulam (S.CLXXII.M).

Images on axles: Nil.

Images at *pār* edges: Rearing *Yāḷis* (five each in front and back).

Upapīṭha: Front:– 1. Horse rider, 2. Veṇugopāla, 3. Śrī Rāma, 4. Warriors, 5. missing,[1] 6. Clown, 7. Y, 8. Śrī Rāma, 9. *Dvārapālakā*, 10. Ucchiṣṭa Gaṇapati, 11. Ṣaṇmukha, 12. Muruga with *Devīs*, 13. *Dvārapālakā*, 14. A warrior, 15. Y, 16. Erotic, 17. missing, 18. Kāliyamardana, 19 Muruga with *Devis*, 20. Brahma with *Devís* and 21. Horse rider. Left:– 1. Y, 2. Erotic, 3. Manmatha, 4. Erotic, 5. Erotic, 6. Mohinī, 7. Acrobats, 8. Musicians, 9. Mohinī, 10 Y, 11. *Bhūtagaṇa*, 12. Y, 13. *Bhūtagaṇa* 14. Y, 15. *Bhūtagaṇa*, 16. Y, 17. A village god Karuppaṉ ?, 18. Erotic, 19. Āryaśasta, 20. Child birth, 21. Erotic, 22. Erotic, 23. Erotic,

1. The missing imges are denoted so.
Note: Y stands for yāli.

24. Erotic and 25. Y. Back:- 1. Horse rider, 2. Fighting women, 3. A giant, 4. Village gods, 5. missing, 6. Erotic, 7. Y, 8. Manmatha, 9. Govardhanadhāri, 10. Gaṇapati, 11. Vaṭapatraśāyi, 12 Gaṇapati, 13. Yoga Nṛsiṁha 14 Rati, 15. Y, 16. Erotic, 17. missing, 18 *Siddhā* riding lion, 19. Erotic, 20. Mohini and 21. Horse rider. Right :- 1. Y, 2. Erotic, 3. Acrobats, 4. Unidentified,[2] 5. Erotic, 6. *Kuṟatti*, 7. Pūtanāvadham, 8. Kṛṣṇa slays crane, 9. Viṣṇu standing, 10. Y, 11. *Bhūtagaṇa*, 12. Y, 13. *Bhūtagaṇa*, 14. Y, 15. *Bhūtagaṇa*, 16. Y, 17. A prince slaying dragon, 18. Erotic, 19. A damsel, 20. Erotic, 21. Erotic, 22. A bull-headed god, 23 Unidentified, 24. Erotic, and 25. Y. *Adhiṣṭhāna* :- Front :- 1 and 2. Y, 3 Hanumant fights with sea-demon, 4. Y, 5. *Kūrma*, 6. Śri Rāma with monkeys. 7. to 9. Y, 10. Two warriors, 11. Y, 12 Paṭṭābhi Rāma, 13. Y, 14. Rāvaṇa kidnaps Sitā, 15. Y, 20. Śri Rāma shoots trees, 21. Vāmana, 22. Y, 23. Bibhiṣaṇa's coronation, 24. and 25. Y. Left :- 1. Y, 2. *Matsya*, 3. Y, 4. Hanumant carrying mountain, 5. *Varāha*, 6. to 8. Y, 9. Brahma, 10. Y, 11. Vāli-Sugriva fight, 12. Y, 13. Sthūna Nṛsiṁha, 14. Y, 15. Śri Rāma fighting, 16. to 18. Y, 19. *Varāha*, 20. Kāliyamardana, 21. Y, 22. Balarāma and 23. Y. Back :- 1. and 2. Y, 3. Kuṁbhakarṇa roused from slumber, 4. Y, 5. Nṛsiṁha, 6. Kuṁbhakarṇavadham, 7. to 9. Y, 10. Śrī Rāma kills Vāli 13. Y, 14. Śri Rāma shoots deer, 15. Y, 16. Lakṣmaṇa mutilates Śūrpaṇakhā, 17. to 19. Y, 20. An elephant rider, 21. Gajasaṁhāramūri, 22. Y, 23. Bibhiṣaṇa in Śri Rāma's camp, 24. and 25. Y. Right :- 1. Y, 2. Śri Rāma in Guha's boat, 3. Y, 4. Tāḍakāvadham, 5 Hanumant with Rāvaṇa, 6. to 8. Y, 9. Kalyāṇasundara, 10. Y, 11. Unidentified, 12. Y, 13. Unidentified, 14. Y, 15. Daśarathā conducts *putrakāmeṣṭi yajña*, 16. to 18. Y,

2. The images which could not be identified properly are denoted so. This is due to the ruined condition of images. In the present car many of the images in the *nārāsana* are illegible due to dust sediments.

19 Gods swing cradle, 20. Sītā in *Aśoka* forest, 21. Y, 22. *Ṛśyaśṛṅga* with damsels and 23. Y.

Nârāsana : Front - 1. and 2. Y, 3. Pāśupatamūrti, 4. Kaṅkālamūrti, 5. Ekapādamūrti, 6. *Ṛṣi*, 7. Unidentified, 8. to 10. Y, 11 Kāli, 12. Ūdhvatâṇḍavamūrti, 13. Śiva, 14. Śiva, 15. *Ā*ṟumukha, 16 Vṛṣabhārūḍha 17. Kalyāṇasundara, 18. Śiva, 19. Śiva, 20. Ardhanārīśvara, 21. to 23. Y, 24. Kaṅkālamūrti, 25. *Ṛṣi*, 26. Matsyasaṁhāra, 27. Cāmuṇḍā, 28. Moṭṭaiāṇḍi, 29. and 30. Y. Left :- 1. Y, 2. to 4. Udidentified, 5. *Ṛṣi*, 6. Unidentified, 7. to 9. Y, 10. to 20. Unidentified, 21. to 23. Y, 24. Kālaharamūrti, 25. *Ṛṣi*, 26. Nṛsiṁha, 27. Nṛsiṁha, 28. Nṛsiṁha and 29. Y. Back :- 1. and 2. Y, 3. Gaṅgādhara, 4. Kūrmānugrahamūrti, 5. Unidentified, 6 *Ṛṣi*, 7.Birth of Mīṇākṣî, 8. to 10.Y, 11. Ṛśyaśṛṅga, 12. Unidentified, 13 missing, 14. to 16. Unidentified, 17. Nṛsiṁha, 18. *Varāha* 19. *Kūrma*, 20. *Matsya*, 21. Unidentified (must be Y, 22. and 23. Y, 24. Trivikrama, 25. *Ṛṣi*, 26. to 28. Unidentified, 29. and 30 Y, Right:- 1. Y, 2. Bhairava 3. Y, Caṇḍēśānugramūrti, 4 missing, 5. *Ṛṣi*, 6. missing, 7. to 9. Y, 10. Unidentified, Vīrabhadra, 12. Ekapâda, 13. Somāskanda, 14. Dakṣiṇāmūrti, 15. Unidentified, 16. Unidentified, 17. Bhikṣāṭana, 18. Naṭarāja, 19 Kaṅkāla, 20. Aghoramūrti, 21. to 23. Y, 24. Unidentified, 25. *Ṛṣi*, 26. *Siddha* floating on river, 27. Kālâri, 28. Kaṇṇappa and 29. Y.

Images in the pedestal (*devāsana and siṁhāsana*) could not be studied since they are closed.

The total number of images found in the specimen car may be presented in tabular form as follows:

Part of Car	Images	Yāḷis	Horse riders	Total
Upapiṭha	72	16	4	92
Adhiṣṭhāna	40	56	...	96
Nārāsana	82	36	...	118
Total	194	108	4	306

Note: For a statistical analysis see my paper in the *Journal of the Royal Asiati Society of Great Britain and Ireland*, London, 1988, No, 1, pp. 88–115.

VII

Tables

BRAHMOTSAVA EVENTS OF SELECT TEMPLES

Name of Temple and Place (1)	Month (2)	Day (3)	Morning events (4)	Evening events (5)
Vilvanàtheśvara, Tiruvalam'	*Paṅguṉi*	1	*Dvajārohana*	*Aṉṉa (Haṁsa) vāhana*
		2	*Velli Kēḍayam*	*Siṁha*
		3	*Kēḍayam*	*Bhūta*
		4	Śeṣa	*Ravaṇa*
		5	*Vṛṣabha*	*Veḷḷi Vṛsabha*
		6	*Kailasa vimāna*	*Yaṉai (Gaja*
		7	THE CAR	...
		8	Kailasa *vimāna*	*Kudirai*
		9	—do—	Ravaṇa
		10	*Tîrthavāri*	...
Màriamman, Puṉṉainallūr	Âavaṉi	1	*Dvajārohana*	...
		2	...	*Muttuppallakku*

1	2	3	4	5
		3	...	*Aṉṉa vāhana*
		4	...	*Siṁha*
		5	...	*Aṉṉa*
		6	*Pallākku*	*Pallākku*
		7	—do—	*Siṁha*
		8	—do—	*Bhūta*
		9	—do—	*Velli Vṛṣabha*
		10	—do—	*Yāṉa*
		11	—do—	Śeṣa
		12	---	*Kudirai*
		13	THR CAR	*Dvajāvarohaṇa*
		14	*Tirthavari*	*Vṛṣabha*
		15	—	FLOATING CAR
Kūḍal Aḻagar, Madurai	*Vaikāci*	1	*Dvajàrohaṇa*	*Aṉṉa*
		2	*Pallākku*	*Siṁha*
		3	—do—	Hanumant
		4	—do—	Garuḍa
		5	—do—	Śeṣa
		6	—do—	*Yâṉai*
		7	*Capparam*	*Puṣpa*
		8	*Pallākku*	*Kudirai*
		9	THE CAR	Saptavarna *capparam*
		10	*Kudirai vāhana*	*Tīrthavari*
Subrahmaṇya, Tirupparaṅkuṉram	*Paṅguṉi*	1	*Taṅga Pallākku*	*Taṅga Kudirai*
		2	—do—	*Velli Bhūda*
		3	—do—	*Aṉṉa*
		4	—do—	*Śeṣa*
		5	—do—	*Taṅga Yāṉai*

1	2	3	4	5
		6	—do—	*Mayil vāhana*
		7	—do—	*Velli kiḍā*
		8	*Capparam*	*Taṅga Kudirai*
		9	*Taṅga Pallākku*	—do—
		10	*Taṅga Pallākku*	*Mayil*
		11	—do—	*Paccai kudirai*
		12	*Velḷi Siṁhāsana*	*Velli Yāṉai*
		13	THE CAR	*Tanga Mayil*
		14	*Siṁhāsaṇa*	*Tanga Mayil* and *Tîrthavari*

2. TAMIL MONTHS AND CORRESPONDING VIKRAMASAMVAT AND ENGLISH MONTHS

Sl. No.	Tamil months	*Vikrama samvat* months	English months
1	*Cittirai*	*Chaitra*	March-April
2	*Vaikāci*	*Vaiśākha*	April–*May*
3	*Āṉi*	*Jyeṣṭha*	May-June
4	*Āḍi*	*Āṣāḍha*	*June–July*
5	*Āvaṇi*	*Śrāvaṇa*	July–August
6	*Puraṭṭāci*	*Bhadrapāda* or *Paruṣṭhapāda*	August-September
7	*Aippaci*	*Aśvina* or *Āśvavuja*	September–October
8	*Kārttigai*	*Kārtika*	October–November
9	*Margaḻi*	*Agrahāvano* or *Mārgaśirṣa*	November–December
10	*Tai*	*Pausa* or *Taisa*	December–January
11	*Māci*	*Māgha*	January–February
12	*Paṅguni*	*Phālguna*	February–March

3. SEASONAL DISTRIBUTION OF CAR FESTIVALS

Region	Months												Unnoted	Total
	Cittirai	*Vaikāci*	*Āṇi*	*Āḍi*	*Āvaṇi*	*Puraṭṭāci*	*Aippaci*	*Kārttigai*	*Mārgali*	*Tai*	*Māci*	*Paṅguṉi*		
Toṇḍaimaṇḍalam	12	6	3	2	—	—	—	1	1	2	5	14	7	53
Koṅgumaṇḍalam	12	5	1	2	...	—	1	...	...	12	11	10	6	60[1]
Cōḷamaṇḍalam	18	10	...	2	1	4	...	1	2	5	7	17	—	67[2]
Pāṇḍimaṇḍalam	20	14	9	6	3	—	2	1	3	10	5	16	2	91[3]
Total	62	35	13	12	4	4	3	3	6	29	28	57	15	271[4]

1. Total should be 59, One temple (M.CVI) conducts festivals in both *Tai* and *Paṅguni*.
2. Total should be 59. The following temples conduct festivals in different months as noted below: S.CXI: *Tai* and *Paṅguṉi*. V.CXIV: *Cittirai* and *Tai*, M.CXXIII: *Cittirai* and *Kārttigai*, V.CXXIX *Āḍi* and *Paṅguni*, S.CXLII: *Cittirai* and *Vaikāci*, V. CXLVIII: *Puraṭṭāci* and *Māci*, V.XLV1 *Cittirai* and *Tai*, and S. CLXIV: *Cittirai* and *Āḍi*.
3. Total should be 75. For temple No. Ai. CXCI the festival falls in either *Cittirai* or *Vaikāci*. The following temples conduct festivals in different months as noted against their codes: M.CLXXXI: *Kārttigai*, *Tai* and *Paṅguni*, M.CLXXXVIII: *Tai* and Paṅguni; S.CXCIII: *Vaikāci*, *Āḍi* and *Tai*; S. CXCVII: *Vaikāci* and *Āḍi*, S.CXCIX *Cittirai* and *Paṅguni*; *S.CC: Āḍi* and Māci, A.CCV: *Cittirai* and *Paṅguni*; M.CCXI: *Tai* and *Paṅguni*; S.CCXII: *Aippaci* (for Amman only) and *Paṅguni*; S.CCXVIII: *Aippaci* and *Tai*, M.CCXXVI: *Āvaṇi* and Māci; and V.CCXXXVII: *Cititrai*, Māci and Paṅguni.
4. Total should be 246.

4. FORMS OF CARS IN RELATION TO GODS

Gods	Forms of Cars						Unnoted	Total
	Octagonal	Polygonal	Circular	Square	Hexagonal	Others		
Śiva	66 (19.2)	33 (9.6)	3 (0.9)	...	...	1 (0.3)	5 (1.5)	108 (31.5)
Viṣṇu	47 (13.7)	13 (3.8)	12 (3.5)	1 (0.3)	...	...	...	73 (21.3)
Ammaṉ	43 (12,5)	19 (5.5)	3 (0.9)	4 (1.2)	...	1 (0.3)	5 (1.5)	75 (21.9)
Gaṇapati	15 (4.4)	5 (1.5)	1 (0.3)	2 (0 6)	...	...	3 (0.9)	26 (7.6)
Muruga	29 (8.5)	7 (2.0)	2 (0.6)	4 (1.2)	2 (0.6)	...	5 (1.5)	49 (14.3)
Caṇḍēśa	4 (1.2)	...	1 (0.3)	...	...	...	2 (0.6)	7 (2 0)
Others	4[1] (1.5)	...	...	...	...	...	1[2] (0.3)	5 (1.5)
Total	208 (60.6)	77 (22.4)	22 (6.4)	11 (3.2)	2 (0.6)	2 (0.6)	21 (6.1)	343

1. It includes two Aiyaṉār, one Hanumant and one ruined cars.
2. Ruined car.

Note : Numbers in brackets denote the percentage.

6. SIZE OF CARS IN RELATION TO GODS

God	Size of Cars				Unnoted	Total
	Small 4' to 10	Medium 11' to 14'	Big 15' to 18'	Biggest 19' to 22'		
Śiva	39 (11.3)	38 (11.0)	20 (5.8)	5 (1.5)	6 (1.8)	108 (31.5)
Viṣṇu	20 (5.8)	29 (8.5)	18 (5.2)	3 (0.9)	3 (0.9)	73 (21.3)
Amman	48 (14.0)	22 (6.4)	2 (0.6)	1 (0.3)	2 (0.6)	75 (21.9)
Gaṇapati	21 (6.1)	....	1 (0.3)	...	4 (1.2)	26 (7.6)
Muruga	20 (5.8)	16 (4.6)	4 (1.2)	—	9 (2.6)	49 (14.3)
Caṇḍēśa	4 (1.2)	1 (0.3)	—	...	2 (0.6)	7 (2.0)
Others	2[1] (0.6)	2[2] (0.6)	...	...	1[3] (0.3)	5 (1.5)
Total	154 (44.9)	108 (31.5)	45 (13.1)	9 (2.6)	27 (7.9)	343

1. It includes one Aiyaṉār and one Hanumant cars.
2. It includes one Aiyaṉār and one ruined cars
3. Ruined car.

Numbers in brackets denote percentage.

Note: Table 5 follows in pp 408-9.

5. TYPES OF CARS: REGION-WISE AND DISTRICT-WISE DISTRIBUTION

Region/District	Forms of Temple Cars						Unnoted	Total
	Octagonal	Polygonal	Circular	Square	Hexagonal	Others		
Toṇḍaimaṇḍalam :								
Madras	3 (.9)	...	...	...	—	...	1 (.3)	4 (1.2)
Cheṅgalpaṭṭu	17 (5)	...	...	1 (.3)	1 (.3)	...	...	19 (5.5)
North Arcot	23 (6.7)	...	—	...	—	...	...	23 (6.7)
South Arcot	14 (4)	2 (.6)	...	...	...	...	—	16 (4.7)
Poṇḍichcheri	...	3 (.9)	...	...	...	—	—	3 (.9)
Tirupati	2 (.6)	...	—	—	—	...	—	2 (.6)
Total	59 (17.2)	5 (.5)	...	1 (.3)	1 (.3)	...	1 (.3)	67 (19.5)
Koṅgumaṇḍalam :								
Dharmapuri	7 (2.1)	3 (.9)	—	—	—	...		10 (2.9)
Salem	21 (6)	...	3 (.9)	1 (.3)	—	—	...	25 (7.3)
Coimbatore	19 (5.5)	9 (2.7)	7 (2.1)	5 (1.5)	—	2 (.6)	1 (.3)	43 (12.5)
Total	47 (13.7)	12 (3.5)	10 (2.9)	6 (1.7)	...	2 (.6)	1 (.3)	78 (22.7)

Contd. below (p. 409)

Cōḻamaṇḍalam :

Thañjāvūr	35 (10.2)	...	8 (2.3)	—	...	...	1 (.3)	44 (12.8)
Tiruchirāppaḷḷi	22 (6.4)	2 (.6)	3 (.9)	1 (.3)	—	...	1 (.3)	29 (8.5)
Pudukkōṭṭai	10 (2.9)	1 (.3)	...	...	...	...	4 (1.2)	15 (4.4)
Total	67 (19.5)	3 (.9)	11 (3.2)	1 (.3)	...	—	6 (1.7	88 (25 7)
Paṇḍimaṇḍalam:								
Madurai	5 (1.5)	9 (2.6)	...	1 (.3)	...	...	2 (.6)	17 (5)
Rāmanātha-puram	25 (7.3)	16 (4.7)	...	—	...	—	2 (.6)	43 (12.5)
Tirunelvēli	5 (1.5)	24 (7)	1 (.3)	2 (.6)	1 (.3)	...	9 (2.6)	42 (12.2)
Kaṉyākumari	—	8 (2.3)	...	...	...	—	—	8 (2.3)
Total	35 (10.2)	57 (16.6)	1 (.3)	3 (.9)	1 (.3)	—	13 (3 8)	120 (35)
Grand Total	208 (60.6)	77 (22.4)	22 (6 4)	11 (3.2)	2 (.6)	2 (.6)	21 (6.1)	343

Note: Numerals within brackets denote percentage

7. MEASUREMENTS: PĪṬHA IN RELATION TO PLITNH

Sl. No.	Car code	Height of Plinth	Number of tiers (*Piṭha*)	Height of *Piṭha* I tier	II tier	III tier	Total
1	V.I	11'	2	1' 1"	2' 10"	—	3' 11"
2	V.XV	17' 6"	2	3'	3' 6"	—	6' 6"
3	M.LXXVIII	5' 8"	2	1' 1"	1' 3"	—	2' 4"
4	S.LXXXIII	20'	3	2'	2' 3"	2' 3"	6' 6"
5	S.LXXXIII.A	13'	2	2' 2"	1' 11"	—	4' 2"
6	V.LXXXV	11'	2	1' 5"	1' 6"	...	2' 11'
7	V.LXXXVI	12' 6"	3	2' 2"	1' 5"	1'	4' 7'
8	M.XC	8'	2	1' 5"	1' 1"	...	2' 6'
9	S.XCII	15' 6"	3	3' 6"	2' 5"	1' 8"	7' 7"
10	S.CXXXV	20'	3	3' 9"	2' 11"	2' 1"	8' 9"
11	S.CLXXV	12' 6"	3	2' 2"	1' 8"	1' 2"	5'
12	S.CLXXIX	16' 6"	3	3' 3"	2' 3"	1' 8"	7' 2"
13	S.CLXXIX.A	13'	3	3'	2'	1' 3"	6' 3"
14	V.CCVI	21' 6"	3	5' 2"	3' 6'	2' 7"	11' 3

Glossary and Bibliography

Glossary

abhaya mudrā	the protection giving posture of the hand
abhiṣeka	sacred bath
abhiṇaya	action or gesticulation, usually in dances
ācārya	a teacher or preceptor
accu (Tam.)	axle
adhiṣṭhāna	part of the plinth of the *garbha gṛha* or *maṇḍapa* which serves to increase the height, usually consists of a number of distinctly moulded tiers
agni	literally fire, stands also for the fire-god
agni cārya	doing the act of pouring ghee into the sacred fire while conducting a sacrifice
agni kuṇḍa	fire pit, usually created for the purpose of conducting sacrifices
agramaṇḍapa	a pavilion which lies in front of the *sanctum sanctorum* of the temple
āhuti	the act of offering an oblation to the gods
akṣamālā	rosary, made of beads
akṣa (Skt.)	same as *accu*
Ālavāi (Tam.)	a name of Madurai, the traditional metropolis of the Pāṇḍyas
āḻi (Tam.)	car wheel
ālīḍhāsana (or)	a standing posture in which the left is bent

contd.

ālidhāsthāna	at the knee thrown forward and the right leg retreated backwards; the pose is taken while shooting the bow
amāvasyā	new moon day
amṛta	nectar or ambrosia
amṛtaghaṭa	pot of nectar
amṛtamanthana	It denotes the act of the gods and demons churning the Tiruppaṛkkaḍal (Ocean of Milk) with a view to obtain the *amṛta*
aṅguliya	an ornament, the finger ring
āṇi (*Tam.*)	linch pin of the car wheel
añjali hasta	a hand pose in which the palms are folded in the act of reverence
aṅkurārpaṇa	It is a ceremony done at the commencemen t of festivals by which the nine pulses are allowed to germinate. *Aṅkura* means a sprout or shoot and *arpaṇa* putting or setting upon.
aṅkusa	It is the elephant-goad, made of a wooden handle to the tip of which an iron hook is attached.
anugraha	blessing
āpūpa	a cake made of sweet flour
āsana	(1) a seated posture, (2) a pedestal for sitting or standing
aṣṭa	eight
aṣṭabandhana	a ceremony done once in twelve years by removing and refixing the Liṅga from the *Āvaḍai*

āsthānamaṇḍapa	assembly hall or pavilion for public audience of the gods in a temple
astra	a missle, usually an arrow
atibhaṅga	see *bhaṅga*
ātma	soul
avabhṛthasnāna	bathing at the end of a sacrifice fo purification
āvaḍai	the circular pedestal which lodges the Liṅga
avâhana	invoking a deity during sacrifices and offerings
avatāra	manifestation or incarnation usually associted with Viṣṇu
āyudha	a weapon
bali	an offering or sacrifice
bāṇa	arrow
bera	image
bhadra	a portico or a projection from the main ground plan of a temple or any such edifice
bhadrapīṭha	an ordinary bench-like pedestal
bhakta	devotee
bhakti	devotion
bhaṅga	It denotes a bend in the iconographica presentation of images. Such bends may be one or two or three or many in number and so known as *ekābhaṅga*, *dvibhaṅga*, *tribhaṅga* and *atibhaṅga* respectively. An upright image without any bend is called *samabhaṅga*.
bheri	kettle drum

bhuja	arm
bhujaṅgatrāsita	A dance pose in which a leg is lifted as though frightened or bitten by a snake.
bhūmisparśa mudrā	A hand-pose in images in which a palm of the hand is allowed to touch the earth (*bhūmi* means earth and *sparśa* touch).
bhūta	Devil or demon
bimba	image
brahmacārin	a bachelor
Brahmahatya	see *hatyā*
Brahmotsava	the biggest festival of a temple
cakra	the wheel, a characteristic weapon of Viṣṇu
cāmara	A *chouri* or bushy tail of *cāmara* (*Bos grunniens*), used as a fan
Candanam	Sandal-wood or sandal-wood paste
Caṅgam	A congress. In Tamil literary and historical usage stands for an assembly of poets who produced the earliest literature whose date is assigned to a period extending from the 3rd century B. C. to the 3rd century A. D.
catur	four
cūḍāmaṇi	an ornament, usually Śiva's crest gem
ḍamarū	a small drum, used as a musical instrument
dāru	wood
daśa	ten
daśāvatāra	see *avatāra*
deva	God
devakoṣṭha	a nitch on the wall of shrines or *maṇḍapas*, usually lodging an image

dhanus	bow
dhānya pātra	a vessel for holding grains
dhyāna	meditation
dhyāna mudrā	Also called *yoga mudrā*, it is a hand pose illustrating meditation in which the hands are placed on the lap, right above and left below with the palm exposed above.
dvajārohaṇa	flag hoisting done at the commencement of festivals
dvajastaṁbha	flag–staff
dvārapālaka	door–keeper (images) in temples
dvi	two
eka	one
ekāvali	a pearl necklace
gada	the India mace
gaja hasta	a pose in images in which a hand is suspended below like an elephant's proboscis
gala	neck, same as *grīva*
gaṇa	a class of demi-gods who attend on Śiva
gāṇa	music
gaṇḍhabheruṇḍaka	a fabulous mythical bird, said to feed on elephants
gandhajam (Skt.)	same as *candanam* (Tam.)
garbha gṛha	literally womb house, *sanctum sanctorum* of the Hindu temple
ghaṇṭa	a small bell
go	cow
gokula	a village where Kṛṣṇa was brought up
gomaya	cow's urine, used by the Hindus

contd

	as a purificatory material to ward of pollution
gopura	the gigantic gateways of Hindu temples
kāl (Tam.)	literally leg, denotes the car wheel
kāla	time or an attendent of Yamarāj ot Yama himself
kalaśa	(1) pitcher or waterpot; (2) the top mosr part of the *vimāna* which is usually metallic
kalpavṛkṣa	the wish-fulfilling tree
kāmadhenu	the wish–fulfilling cow
kamaṇḍalū	a water jug
kaṅkaṇa	bracelet
kaṉṉikādāna	see *pānigrahṇam*
kapāla	a skull
kāpālikā	a Śaiva sect, the members of which wear a garland of skulls and eat and drink from skulls
karaṇa	a pose in dance
karaṇḍa makuṭa	a leaf–like ear ornament
karṇika	the pericarp of a flower
kartari mudrā	A scissors-like pose. A pose of the hand adopted for holding an emblem. It may even remain without the emblem. In it the thumb and ring finger form a ring while the index and middle fingers are kept straight up to look like the projection of deer horns.
kaṭaka	a bracelet

kaṭaka hasta	A hand pose in which the tips of fingers are loosely joined to the thumb to form a ring. This is done to insert a flower in the hole.
kaṭisūtra	an ornament which binds the hip
kaṭyāvalaṁbita	also known as *kaṭi hasta*, in this pose the hand is suspended easily and placed on the hip
kaumodaki	Viṣṇu's mace
keyūra	a bracelet provided for the upper arm
khaḍaga	a sword which may be long or short, with one or two edges
khaṭvaṅga	a club made of bone and skull
kheṭaka	shield
krīṭa makuṭa	crown
koḍuṅgai	In popular usuage denotes the super-structure of the car. In architecture it stands for the cornice.
kōl (Tam.)	short but thick sticks which when beaten produce a musical sound
kuddāra	spade or hoe
kuḍil (Tam.)	literally obstacle, it stands for a wooden hurdle used to stop a moving temple car
kuḍumi (Tam.)	tuft
kukkuṭa	cock. a bird
kula devatā	family god
kulāla	caste of the potter
kuṁbha	pitcher or waterpot

kuṁbha pañjara	a miniature shrine on the walls of shrines in the form of a *kuṁbha*
kuñcita	literally bent, it is a pose adopted by Naṭarāja in which a leg is raised graciously aloft in the air
kuṇḍa	pit
kuṇḍala	an ear ornament of which there are many varieties such as *patra* (leaf-like), *makara* (fish-like), *padma* (lotus-like) and *ratna* (jewelled) *kuṇḍalas*
kuntam	a lance or barbed dart or spear
Kuṟatti (Tam.)	a female gypsy
Kuṟava (Tam.)	a male gypsy
kûrca	*darbha* grass which has an unbroken edge
kûttu (Tam.)	folk dance
lakṣaṇa	characteristic or distinguishing mark
lalitāsana	a sitting pose in which one leg is placed on the pedestal and the other suspended below from the pedestal
lalāṭa paṭṭa	an ornament tied to the forehead
lîlā	sport, usually denotes the sport of gods
Liṅga	(1) male genital organ, (2) a symbol of adoration as found in Śiva temples
mahārājalîlāsana	a sitting pose in which one leg is placed on the pedestal as in *utkuṭikāsana* and the other suspended from the pedestal
mahāsaṅkrānti	the winter solistice

mahāsaṅkramāṇam	the day on which the summer solistice begins
mahātmya	the legendary history of a temple or place
mahāyuga	a great aeon which consists of four minor *yugas* called *Kṛta*, *Treta*, *Dvāpara* and *Kali* in Hindu cosmogony
mahotsava	great festival
makara	an aquatic animal, identified with crocodile or shark or fish
makuṭa	crown
mālā	same as *hāra*
maṇḍapa	a pavilion with a number of pillars ranging from four to 1000
mantra	a sacred verse, uttered during *pūjās*
Manu	Progenitor of the human race in Hindu mythology
mattaḷam (Tam.)	a musical instrument
mātuliṅga	pomegranate
māyā	illusion
mayūra	peacock
meikkîrtti	the preamble to an inscription which contains historical information, usually in Cōḷa inscriptions, beginning with Rājarāja I
mekala	a belt or girdle or waist band
modaha	the mango fruit
mṛdaṅga	a musical instrument, a kind of drum or tabor
mukha	face

mudrā	a hand pose
muṇḍa	a headless and legless body of a human being or animal
musala	a pestle
muṣṭi	the fist
nāga	snake
naivedya	offerings to the gods, especially food
ñāna mudrā	hand pose in which the tips of the middle or index finger and the thumb are joined together and held near the chest, with the palm inwards
nartana	dance
nava	nine
nṛttamūrti	the dancing god
pāda	literally leg, denotes the pillared or walled portion of the temple
padma	lotus
pāna pātra	a drinking vessel
pañca	five
pañcagavya	a mixture of the five products of the cow such as *kṣîram* (milk), *mūtram* (urine), *pūrisam* (cowdung), curd and ghee
pancakṛtya	the five cosmic activities of creation, maitenance, destruction, embodi-ment and release
pañcakṣara	the five syllabled *mantra* of the Śaivites, i. e., *Śi* Vā Ya Na Ma

pañcami	the fifth day in the bright half of the month of *Āśvina*
pañcamūrtis	the five gods, viz , *Ś*iva, Amma *n*, Gaṇapati Muruga and Ca*ṇḍ*eśa
pāṇigrahaṇam	the act of bouring water at the united hands of the pridegroom and bridge by the father of the bride as a way of doing *kaṉṉikādāṇa* (gift of the girl) at the time of wedding
pār (Tam.)	crose bar, wooden beams placed across the axle in the temple car
paraśu	an axe like missle
pāśa	a noose
paṭaha	a drum
paṭalam	a section or chapter of a book
patikam	a decad of verses
patnî	betterhalf
paṭṭa	a strip
pināka	Śiva's bow
pîtāmbara	yellow silk garment
pirāṭṭi (Tam)	Mother Goddess, denotes Lakṣmi
pîṭha	pedestal
prabhāmaṇḍala	a circle or halo of light
pradakṣiṇa	move to the left and come around in circumambulation
praṇava	the mystic monosyllabic term *Oṁ*
prasādam	food offered to the gods which is distributed among the devotees

prāsāda	the *pāda* is sometimes denoted so
prastara	entablature
pratimā	image
pratiṣṭhā	consecration ceremony
preṭāsana	the pose of the dead as laid down
praiyāliḍhāsana	same as *āliḍhāsana* in which the right leg is thrown forward and the left backwards
pūjā	ritualistic offerings to the gods
puṣpa	flower
puṣpa vimāna	aerial car
putrakāmeṣṭi	sacrifice done with the motive of procuring a child
ratha	chariot, temple car
Rathakāra	the caste of the car makers
rathotsava	car festival
ṛṣi	seer and sage
śakti	(1) literally power, denotes the goddesses in general, (a) spear missle
samabhaṅga	see *bhaṅga*
saṁhāra	destruction
saṁhita	a collectioa or placing together
sandhyāvandana	the morning or evening prayers done by the *dvija* (twice born) Hindus by uttering the Gāyatrī *mantra*
śaṅga	a group or congregation (same as Tamil *Caṅgam*)

Saṅjīvi parvata	a hill which is supposed to possess the life elixir
saptami	seventh day in the bright half of the month of *Bhādrapāda*
śāṛṅga	the bow of Viṣṇu
sarvatobhadra	a temple or residence having four dooways facing the cardinal directions
śāstra	a code, a cannon of rules and regulations
śikhā	(1) tuft, (2) axle-hand
śilpi	architect
śirovartana	shape of the Liṅga
skandamālā	a garland which hangs from the neck to the knee
sruk	a circular spoon, used for sacrificial purposes
sruva	an oval spoon, used for sacrificial purposes
sthalapurāṇa	same as *māhatmya*
sthàpaṇa	to install
sthapati	master–craftsman
stūpi	the summit of *kalasa* which forms the finial of a temple car
sūci mudrā	the gesture of warning in which the index finger is pointed while all others are folded
sukhāsana	same as *lalitāsana*
śuklapakṣa	the bright half of the month

Śūla	a javelin or pointed dart or may even denote the trident
Svāmi	literally master, in popular Śaivite usuage denotes Śiva
Svayaṁbu	self-born
taḍāga	a pond or deep pool
taḍi	a wooden pole used as a lever to push a temple car
tala	storey
taṁbura	a drum, used as a musical instrument
tāṇḍava	dance of hard modes, usually done by men
ṭaṅka	an axe or stone-cutter's chisel
tarjanī mudrā	the gesture of warning in which the index finger is pointed
Tāyār	same as Pirāṭṭi
teppakkuḷam (Tam.)	the temple tank, used to conduct the floating car festival
teppattēr (Tam.)	floating car
tēr (Tam.)	chariot or temple car
tēraḍi (Tam.)	the car stand
tēr cīlai (Tam.)	the cloth used to cover the superstructure of the temple car
tēr taṭṭu (Tam.)	pedestal of the temple car
tēr vīdi (Tam.)	the car going street
tīrtha	ghat for sacred bath
tiruppaṇi (Tam.)	literally sacred act, stands for renovation or building works in temples
tiruviḷaiyāḍal	same as *līlā*

toṇaṇa	an ornamental arch
tri	three
triaśūla	trident
udarabandha	an ornament adorning the belly
ugra	pierce of ferocious
upanayanam	investing a person of the *dvija* (twice born) caste with the sacred thread
upapîṭha	a part of the plinth which lies below the *adhiṣṭhāna*
upparigai (Tam.)	balcony
ūrdhva	erect or upright position
urdhvapuṇḍra	the Vaiṣṇava sacred mark on the forehead in the form of three upright marks
utkuṭikāsana	A sitting posture in which the heels are kept close to the buttocks while the hands are usually placed on the knees
vaḍam (Tam.)	the long and thick rope used to pull the temple car
vāhana	vehicle
Vaikuṇṭha	the a bode of Viṣṇu, the Vaiṣṇava heaven
vajra	the thunderbolt
valaya	an armlet
vanamālā	a garland of *tuḷaci* sprouts, used only for Viṣṇu
varada mudrā	the boon-giving attitude in which the palm of the hand is held straight and directed downwards
vasanta	the spring
vedi	the sacrificial altar, base or pedestal
vīdi	street
vimāna	denotes a *sanctum* in geneal or its superstructure in strict use
vîṇā	the Indiam lute

virāsana	a seated pose with one of the legs placed on the knee of the other
vismaya mudrā	the hand pose which expresses wonder by turning the palm inward and spreading out the fingers in a circular way
vitānam	canopy
vajñōpavita	sacred thread
yoga mudrā	see *dyāna mudrā*
yogāsāna	same as *utikṭikāsana*
yoni	the female genital organ

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1. 4. INTERVIEWS

1. Chief priest of the Bālasubrahmaṇya Temple at Periyakuḷam on 10-2-1978.
2. Jamindhār of Kōmbai on 15-3 1978.
3. Architects of the team of Govindaraja *sthapathi* of Mayūram at Siravaṇapuram while engaged in carving images for the newly built Silver car of the temple on 1-5-1979.
4. Govindaraja *sthapathi* of Mayūram at Kāñchipuram while engaged in repairing the car of the Varadarāja Temple on 15-5-1979.
5. T. K. Rajamani *shapathi* of Tiruvadigai at Tiruvaāṇṇmalai when his team was engaged in making a new car for Muruga of the Aruṇācaleśvara Temple on 29-5-1979.
6. Krishnan *sthapathi* at Iruḷappaṭṭi while engaged in repairing the car of the local temple on 20-6-1979.
7. Chief priest and temple servants, Pūṅgāvaṇanātha Ammaṇ Temple Sevvampaṭṭi (DHA. Dt) on 28-5-1979.
8. Chief priest, Tīrttagirīśvara Temple Tîrttamalai on 20-6-1979.
9. Chief priest, Tirukkōlanātha Temple Tirukkōlakkuḍi on 14-7-1979.
10. Ganapati *sthapathi* at Mahābalipuram on 14-8-1978.

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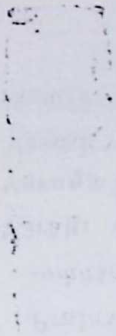

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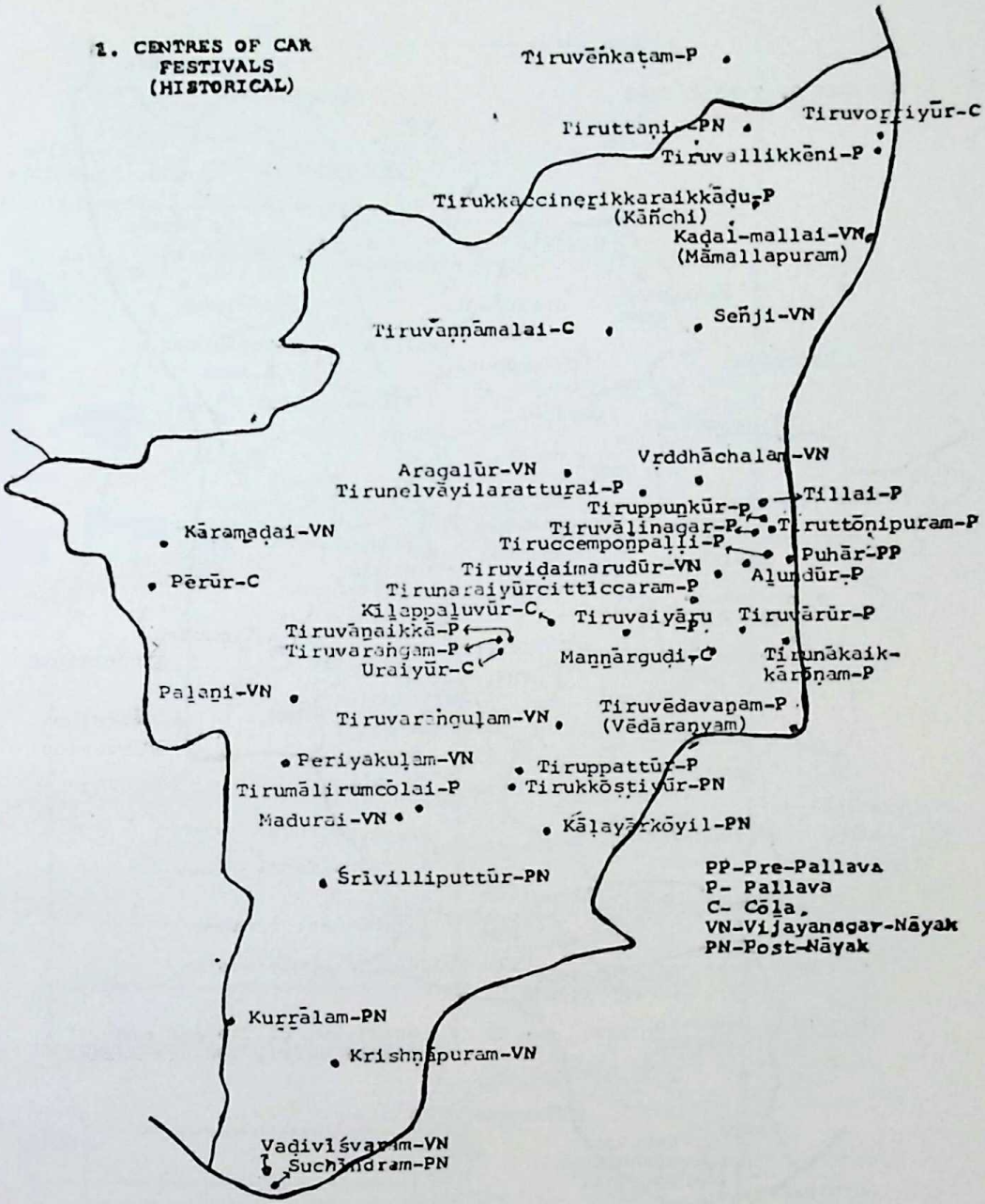
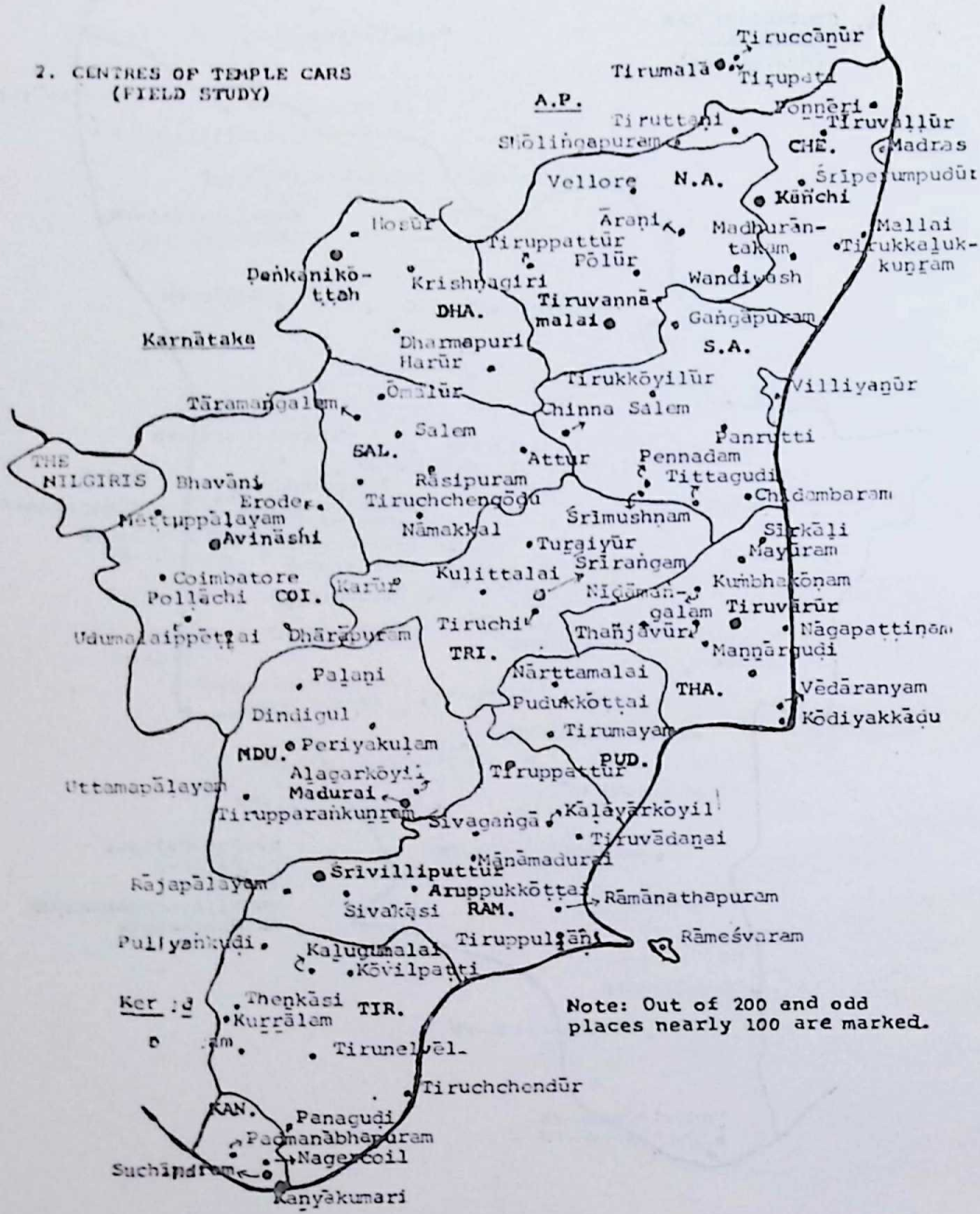
II PHOTOGRAPHIC CREDIT: ALL BY THE AUTHOR

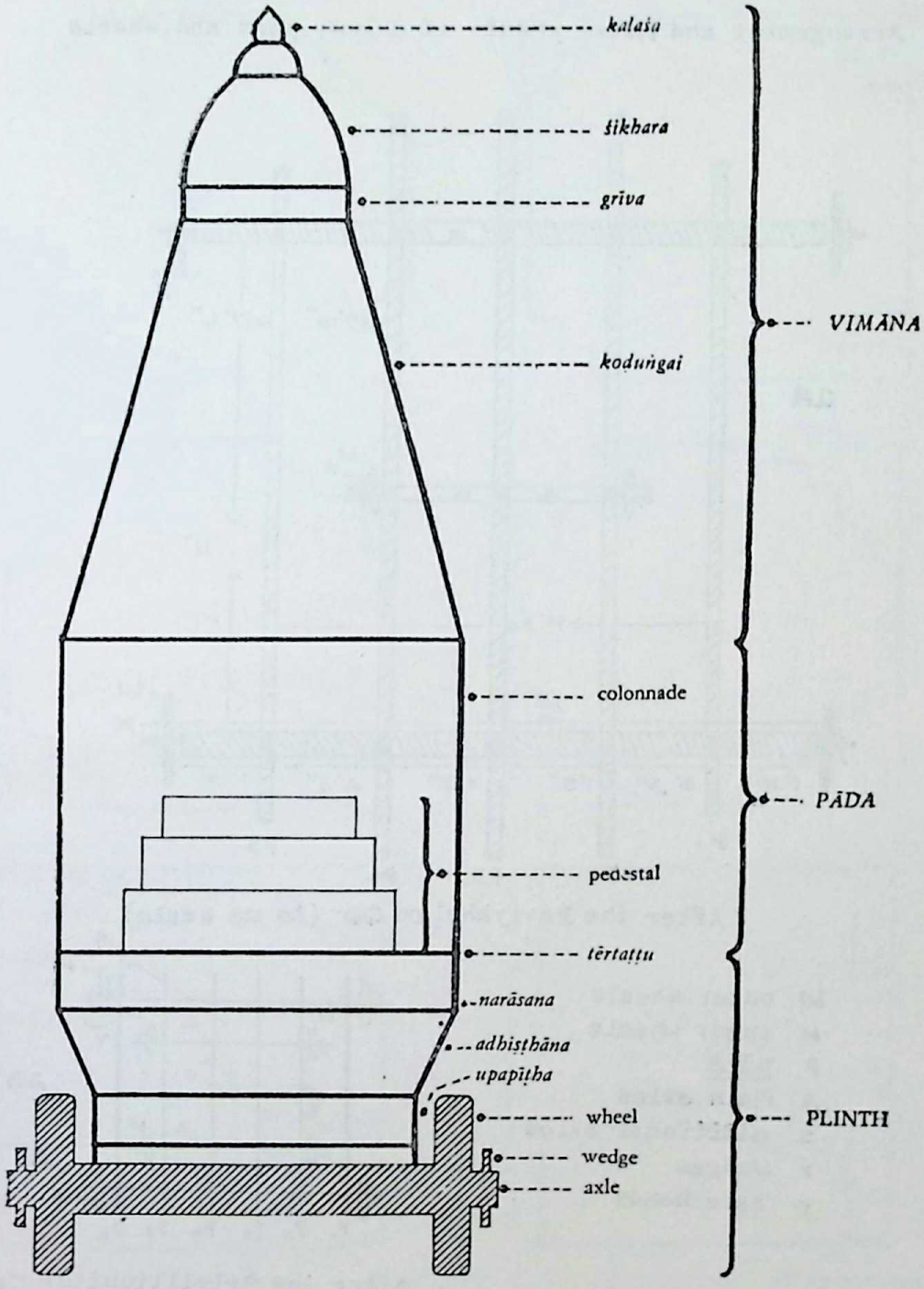

1. CENTRES OF CAR FESTIVALS (HISTORICAL)
Tiruvēṅkaṭam-P
Tiruttaṇi-PN
Tiruvorriyūr-C
Tiruvallikkēṇi-P
Tirukkaccineṟikkaraikkāḍu-P (Kāñchi)
Kaḍal-mallai-VN (Māmallapuram)
Tiruvāṇṇāmalai-C
Señji-VN
Vṛddhāchalam-VN
Aragalūr-VN
Tirunelvāyilarattuṟai-P
Tiruppuṉkūr-P
Tillai-P
Tiruvālinagar-P
Tiruttōṇipuram-P
Tiruccempoṉpaḷḷi-P
Puhār-PP
Kāraṉaḍai-VN
Tiruvidaimarudūr-VN
Aḻundūr-P
Pērūr-C
Tirunaraiyūrcitticcaram-P
Kīḻappaḻuvūr-C
Tiruvaiyāṟu-P
Tiruvārūr-P
Tiruvāṉaikkā-P
Tiruvaraṅgam-P
Uraiyūr-C
Maṉṉārgudi-C
Tirunākaikkārōṇam-P
Paḻaṇi-VN
Tiruvēdavaṉam-P (Vēdāraṇyam)
Tiruvaraṅguḷam-VN
Periyakuḷam-VN
Tiruppattūr-P
Tirumālirumcōlai-P
Tirukkōṣṭiyūr-PN
Madurai-VN
Kāḷayārkōyil-PN
Śrīvilliputtūr-PN
PP-Pre-Pallava
P- Pallava
C- Cōḷa,
VN-Vijayanagar-Nāyak
PN-Post-Nāyak
Kuṟṟālam-PN
Krishṇāpuram-VN
Vaḍivīśvaṟam-VN
Suchīndram-PN

2. CENTRES OF TEMPLE CARS
(FIELD STUDY)

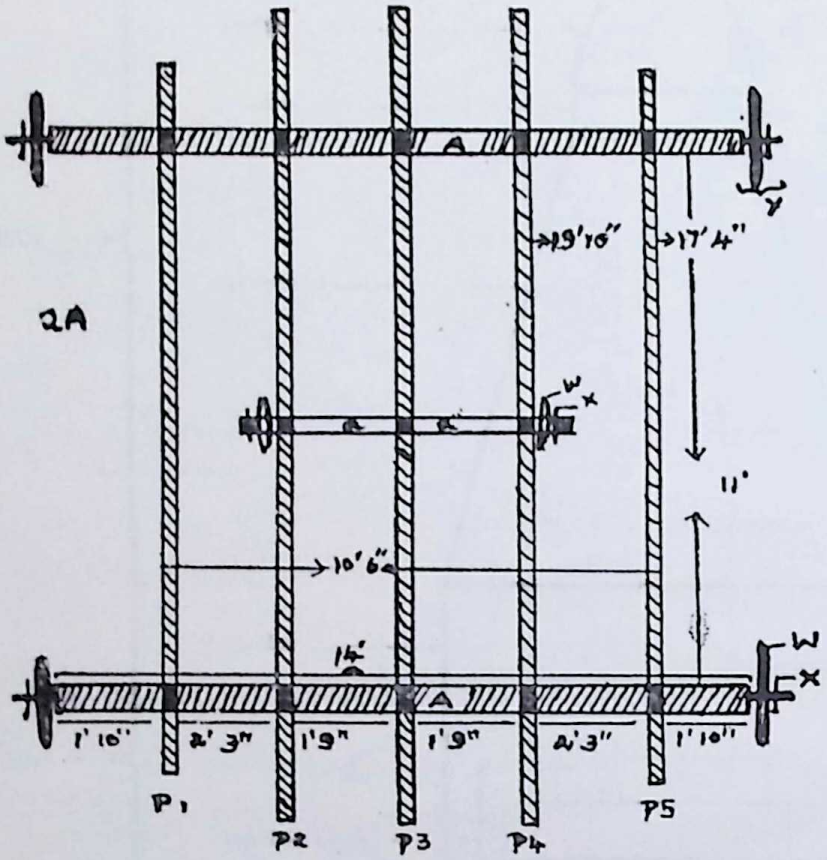


Note: Out of 200 and odd places nearly 100 are marked.

1. OUTLINE OF A TEMPLE CAR

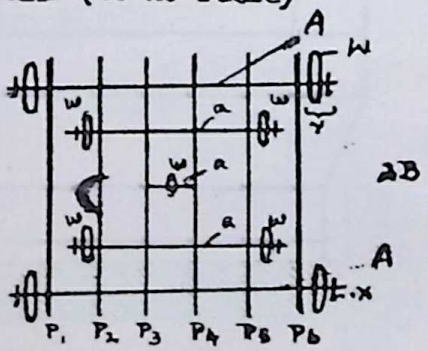


2. Arrangement and Measurements of axles, pārs and wheels



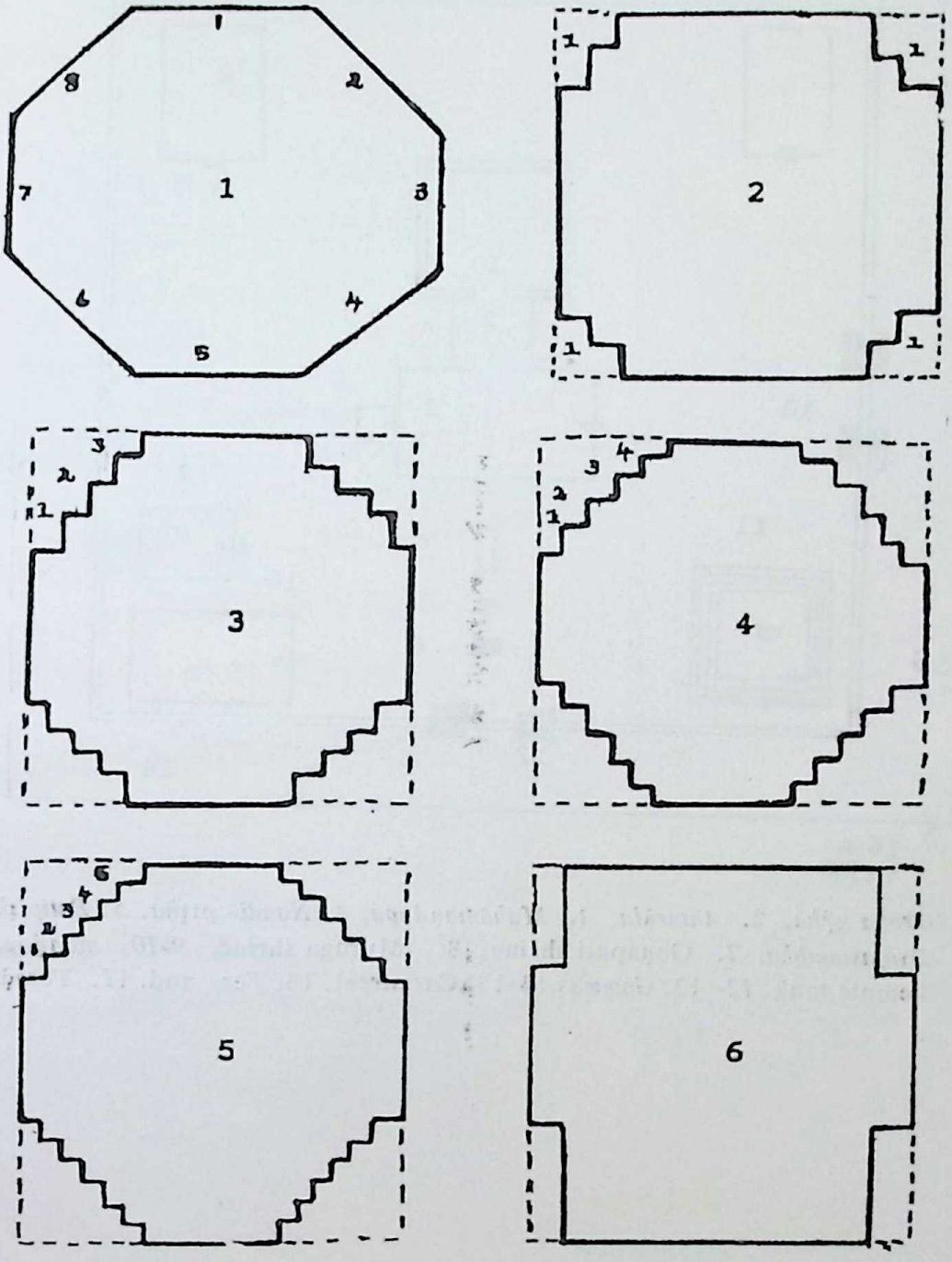
After the Periyakuḷam Car (to no scale)

W outer wheels
w inner wheels
P pārs
A Main axles
a additional axles
x wedges
y axle bands



After the Śrivilliputtūr Car

3. GEOMETRICAL SHAPES OF CARS



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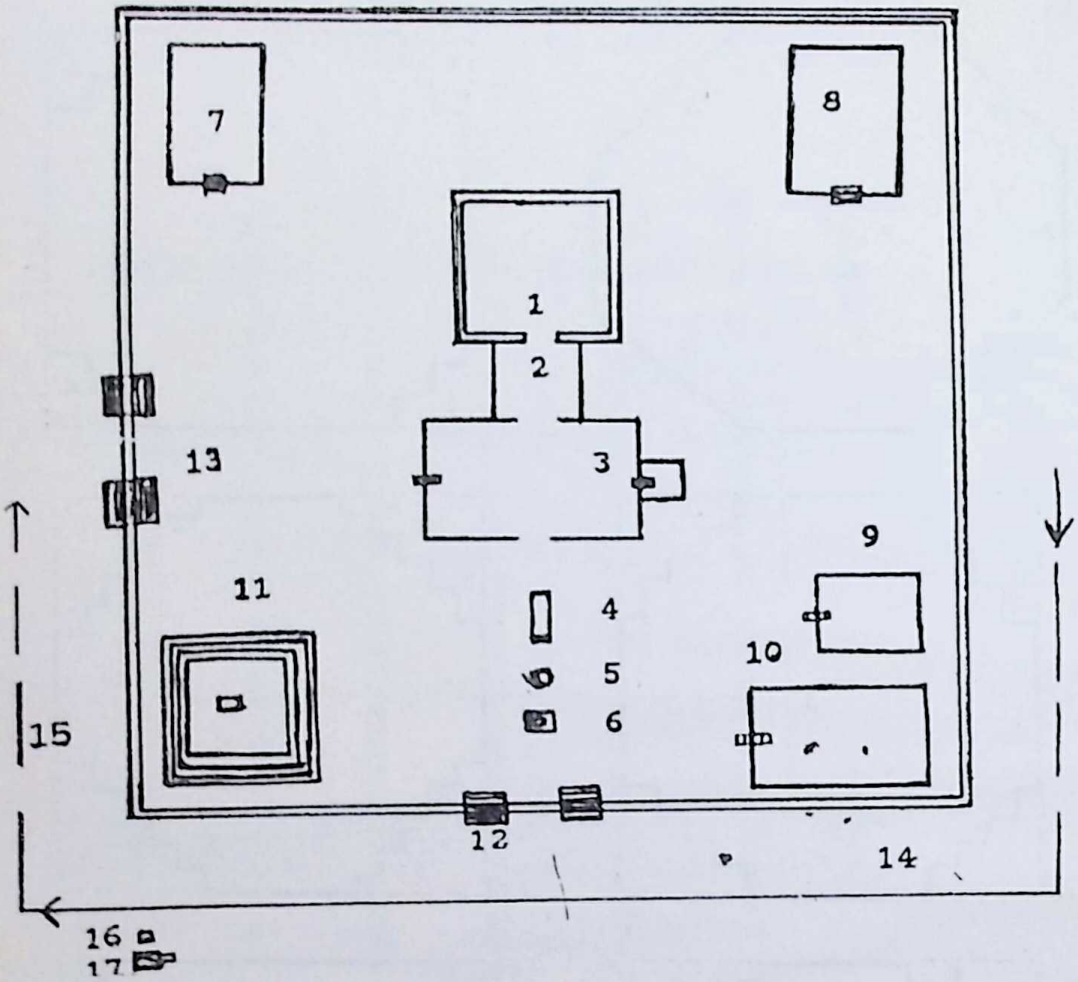
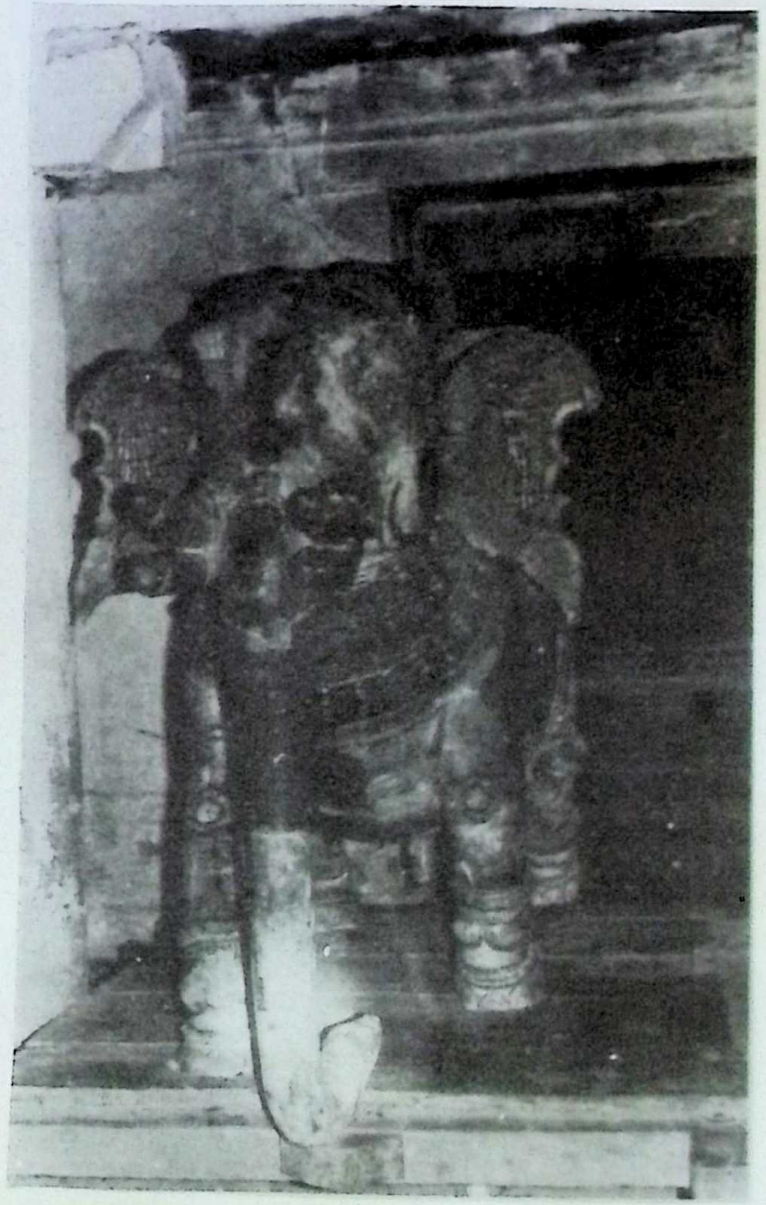
4. PLAN OF A HINDU TEMPLE -ŚAIVA



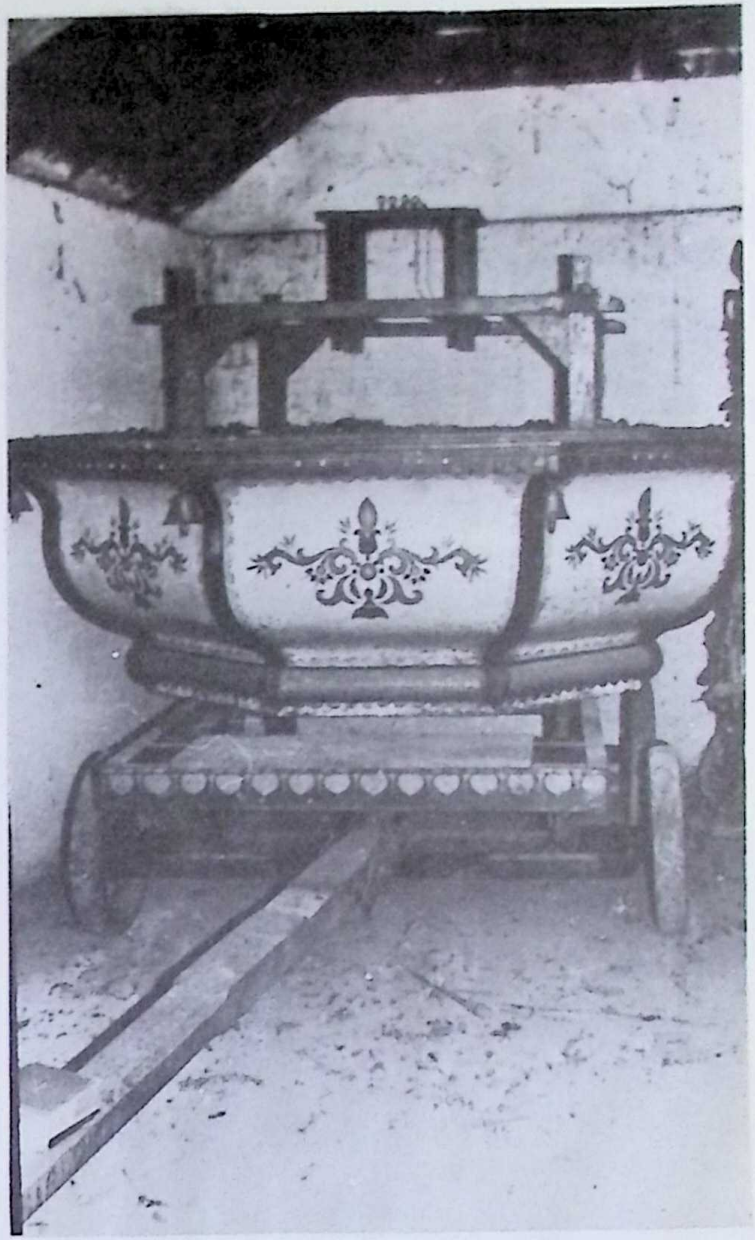
1 Garbha gṛha, 2. *Antarâla*, *3. Mahāmaṇḍapa*, *4. Nandi- pīṭha*, *5. Balipīṭha* *6. Dvajastambha*, 7. Gaṇapati shrine, 8. Muruga shrine, *9-10 maṇḍapa*, 11. Temple tank. *12-* 13. *Gopuras*,14-15. Car street, 16. *Tēr* and. 17. *Tēraḍīs*

6. Kāmadhenu vāhana, Kaḍayam.



5. Airavata vahana, Thakkōlam.

7. Silver car, Tiruchchanur.

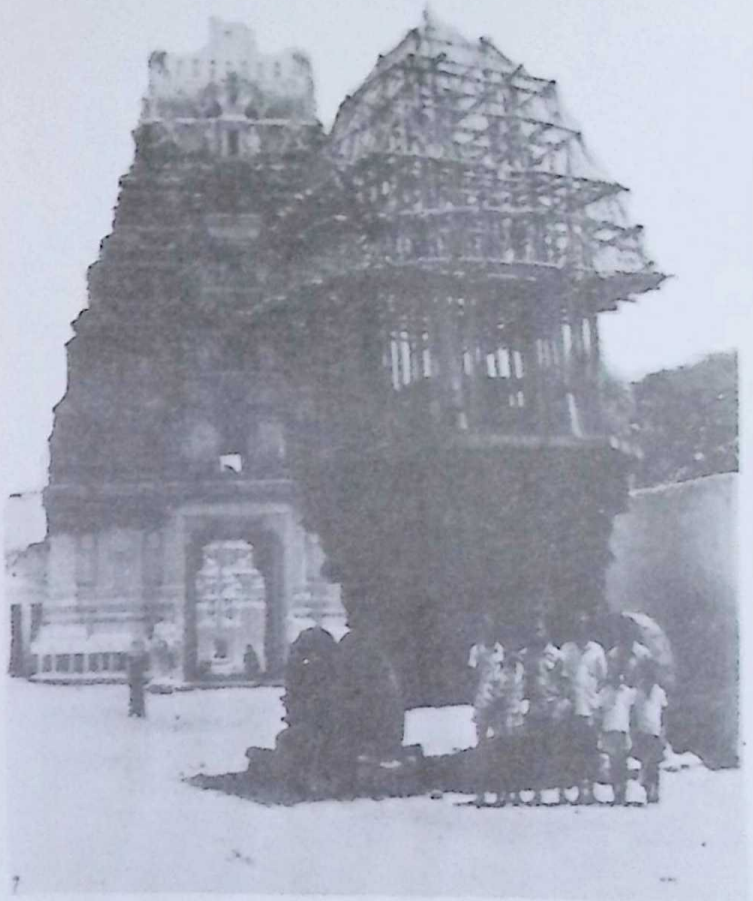


8. A goratha, Kolappalur.

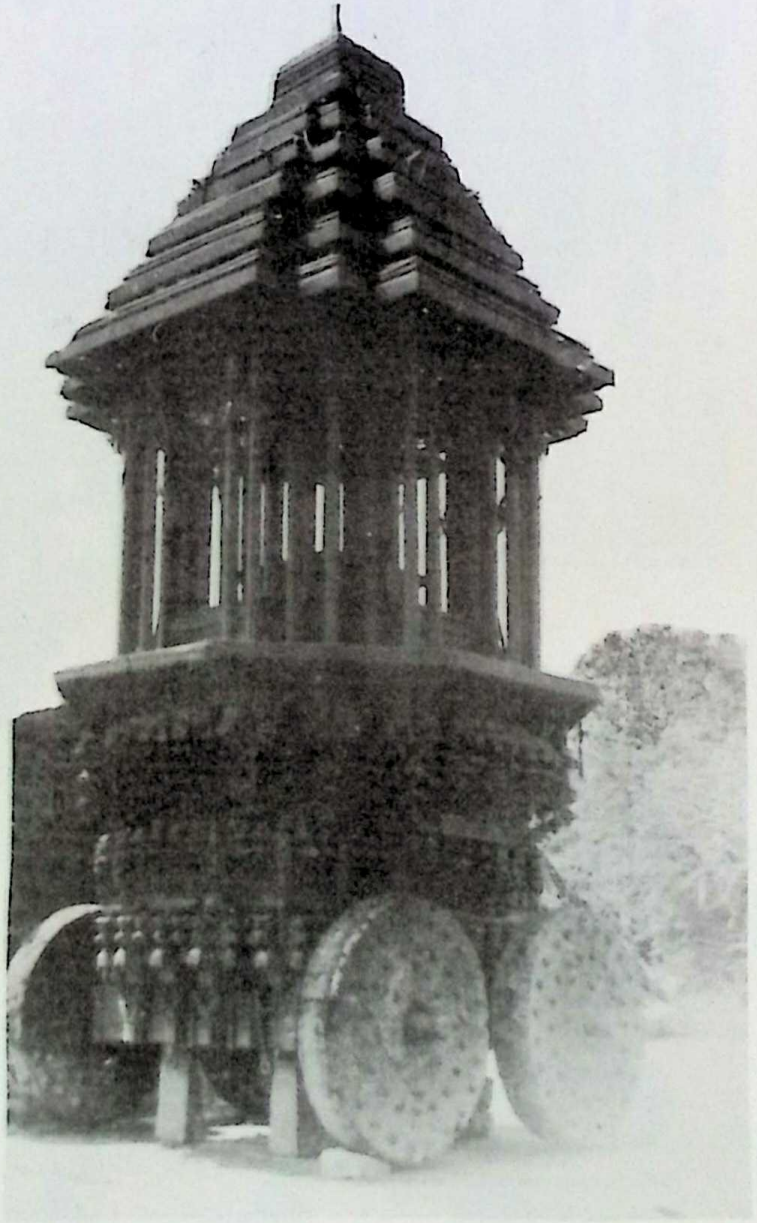
9. Vimāna of a goratha, Rāmanathapuram.

10. A Cattatter, Alampur.

11. A goratha, Alampur.



12. Tēr and Gopura, Maḍavalam.

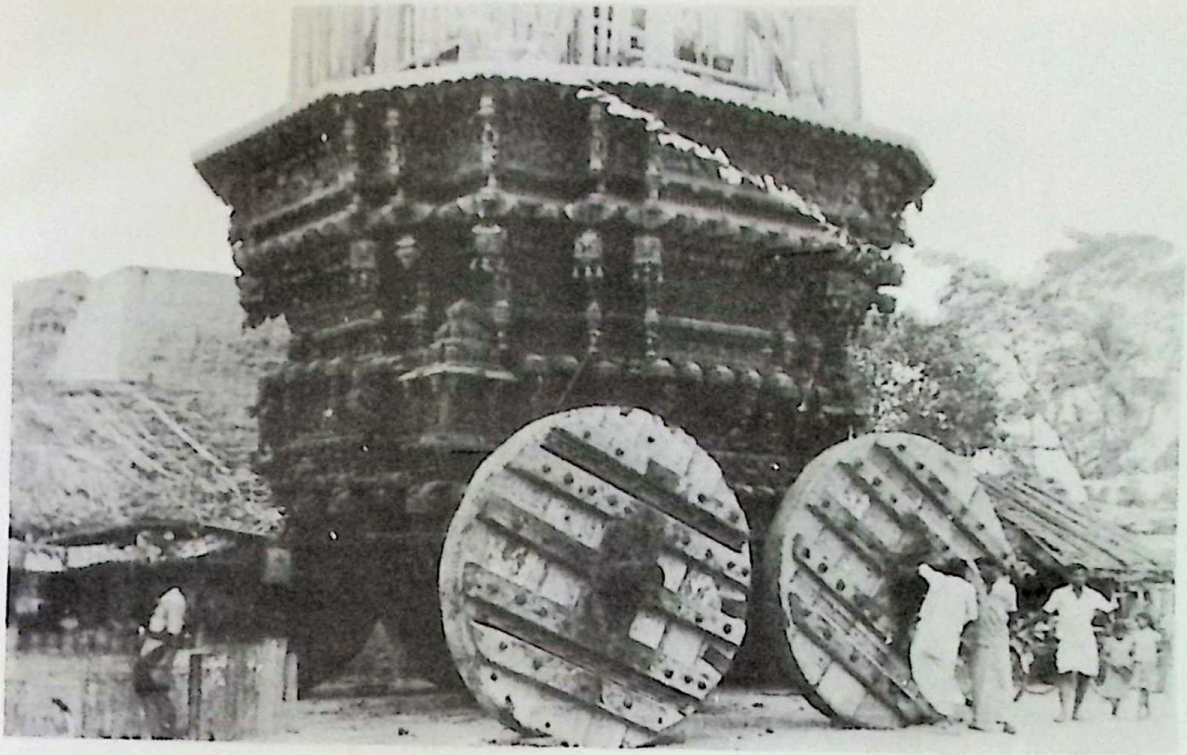


13. Undecorated Car, Uttiramerur.

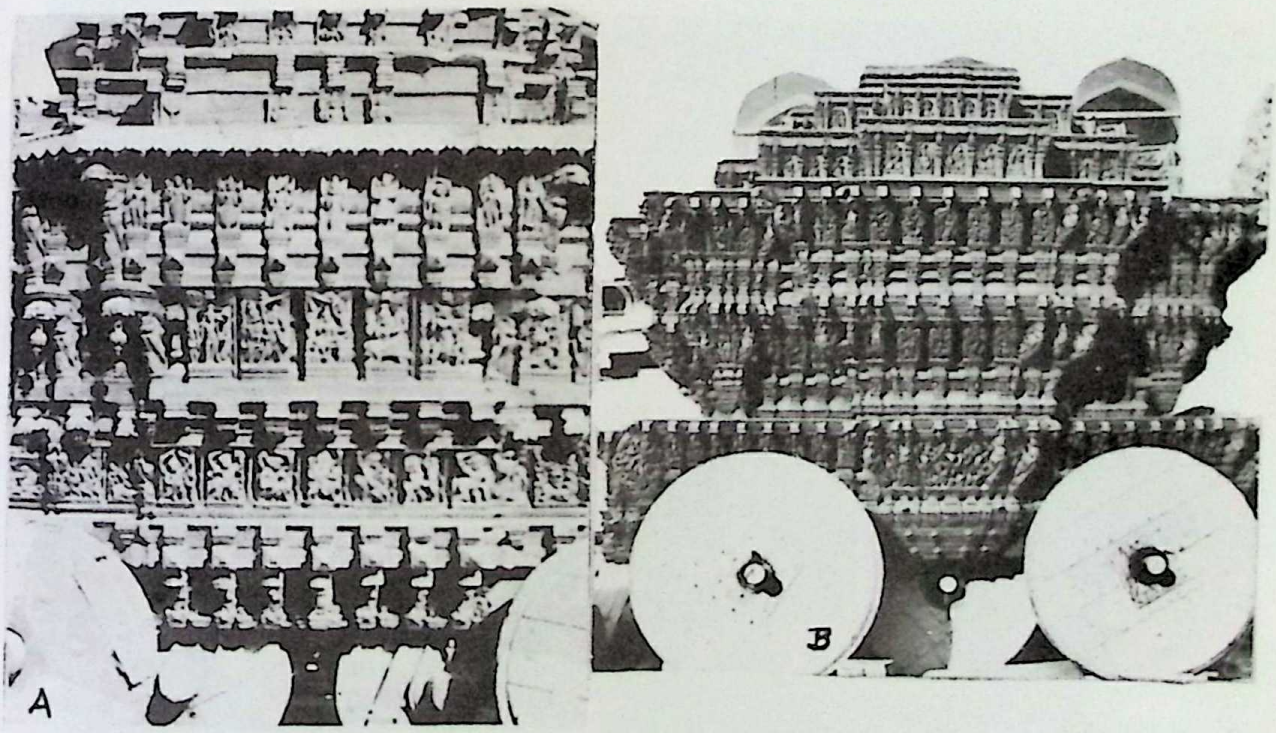
14. Processional Goddess, Virapandi.

15. Svami ter, Tiruvarur.

16. Processional Car, Tirupparankunram.

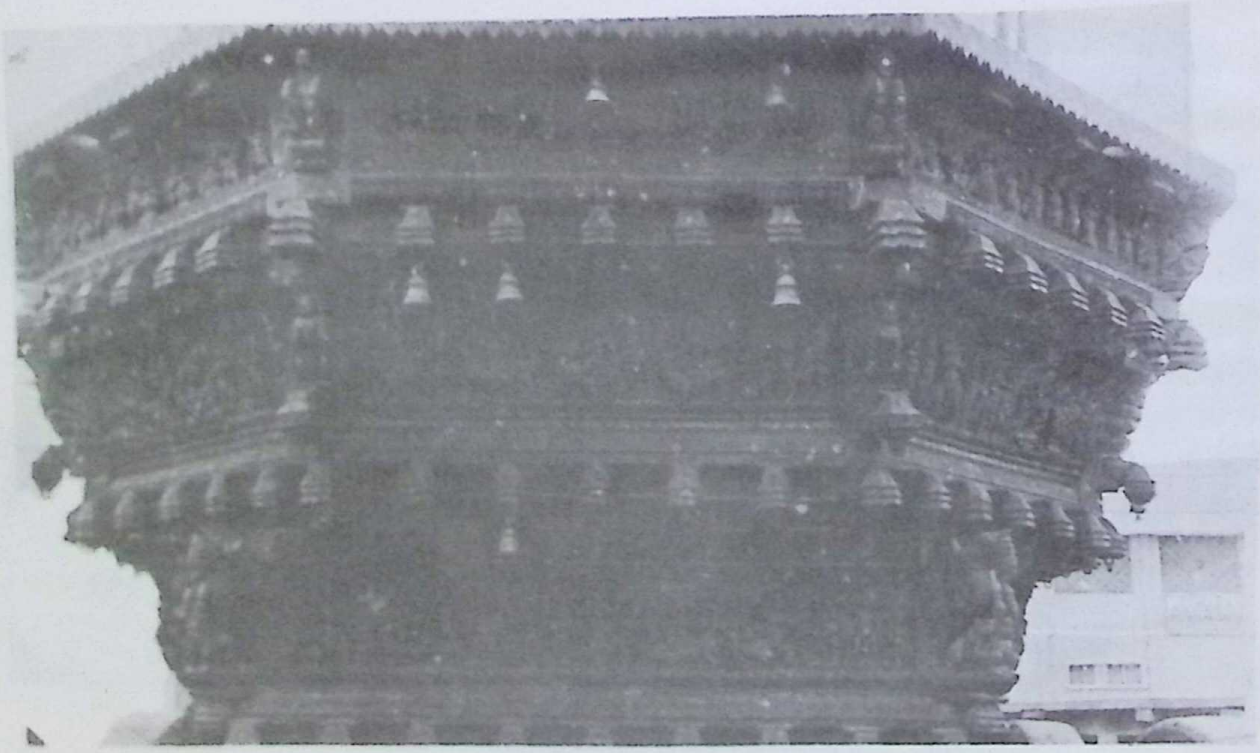


17. Plinth, Svami ter, Avinashi.



18. Plinth, (A) Kumbhakonam (B) Madurai.

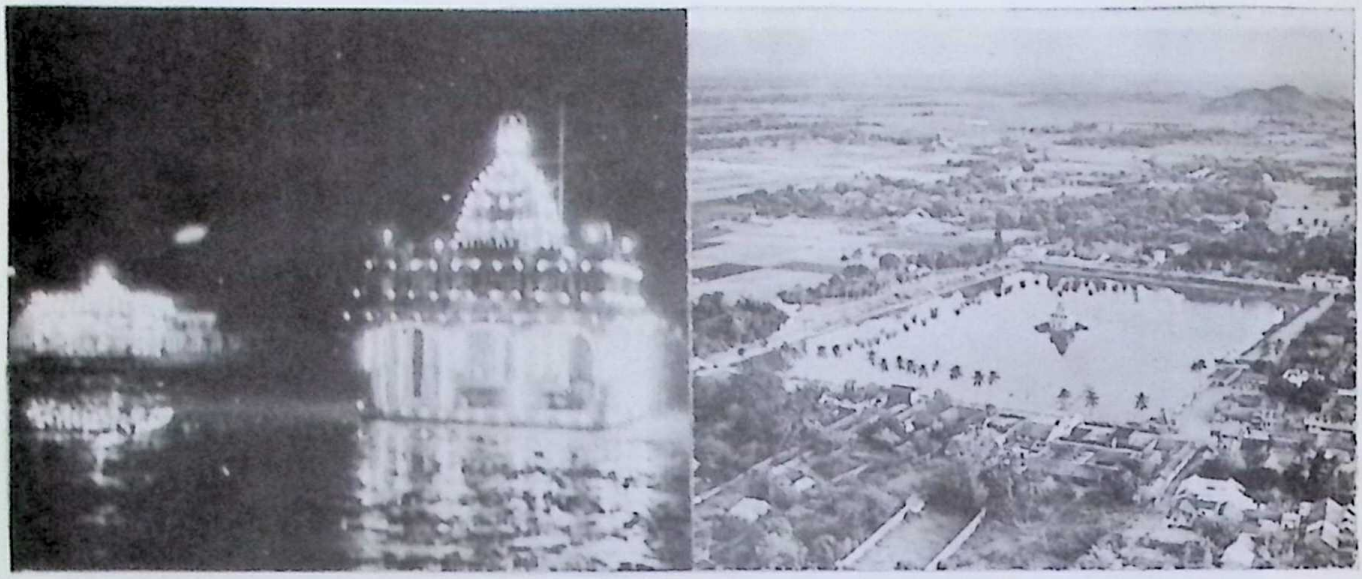
19. Plinth, Tirumuruganpundi.



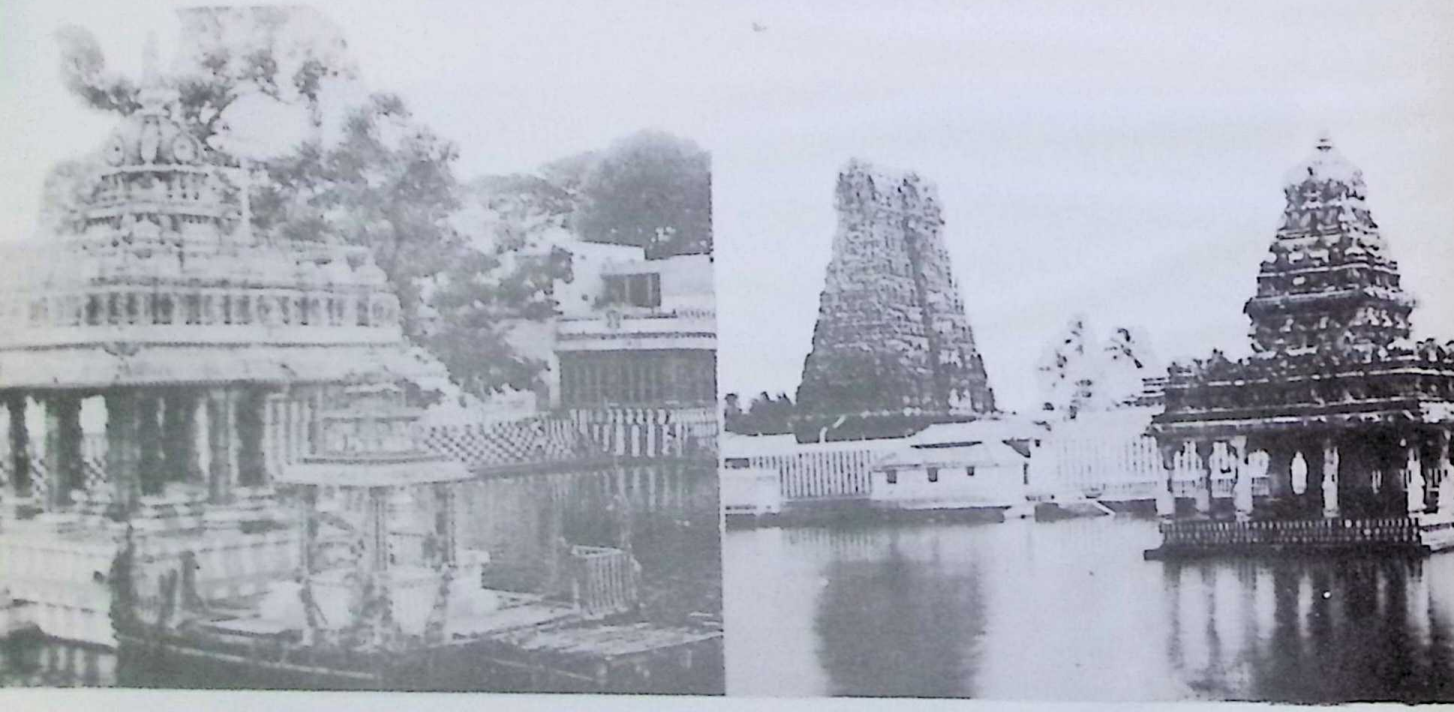
20. Carved tiers, Thanippadi.

21. Ter and Teradi, Sriperumpudur.

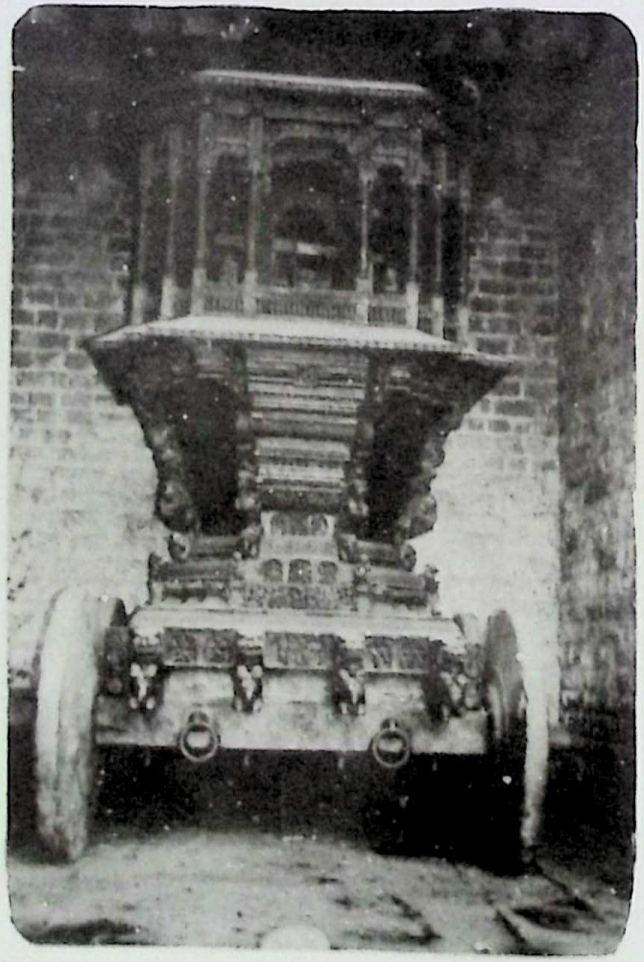
22. Small car, Tiruvallikkeni.



23. Floating car, Tiruvanaikka; Teppakkulam, Tirukkalukkunram.



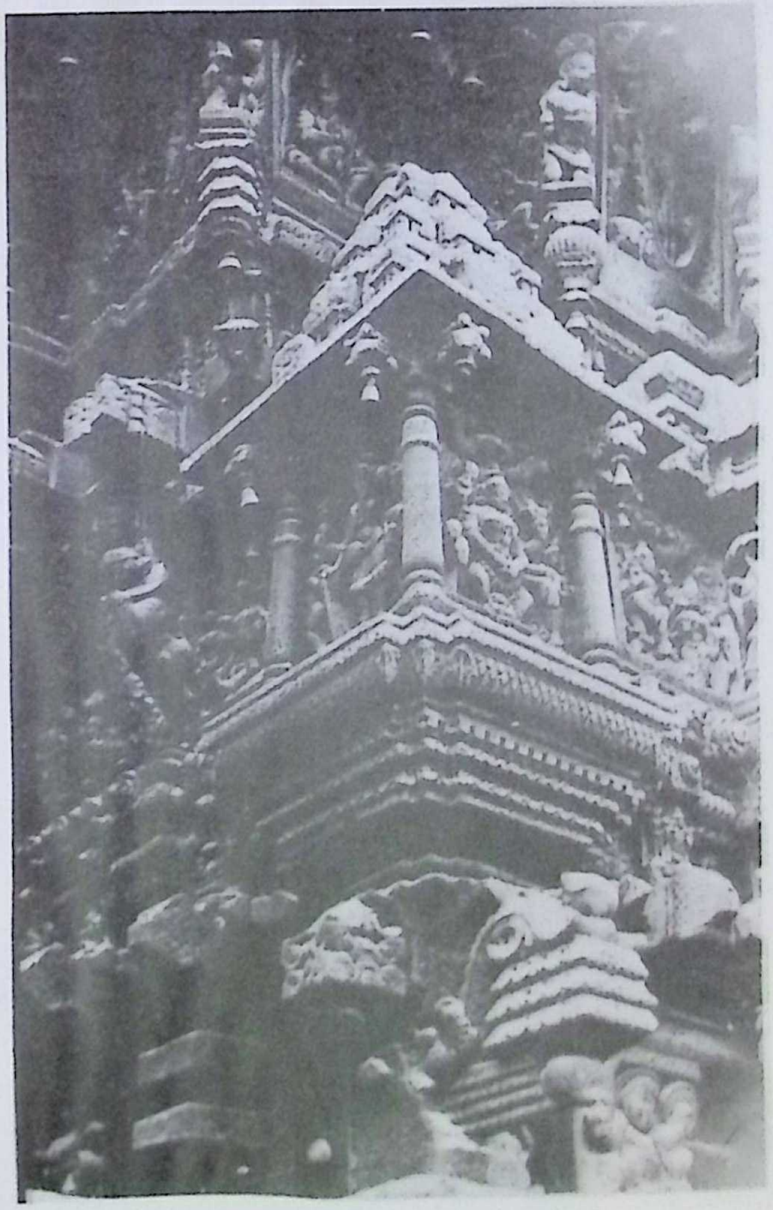
24. Teppattēr and Nīrālimandapa, Tirumala; Niralimandapa, Suchīndram



25. A goratha, Mahakuta.

26. Christian Cars, Dindigul.

27. Bearers of Burden: Madhurantakam & Kodumudi.



28. Devakostha, Avinashi.

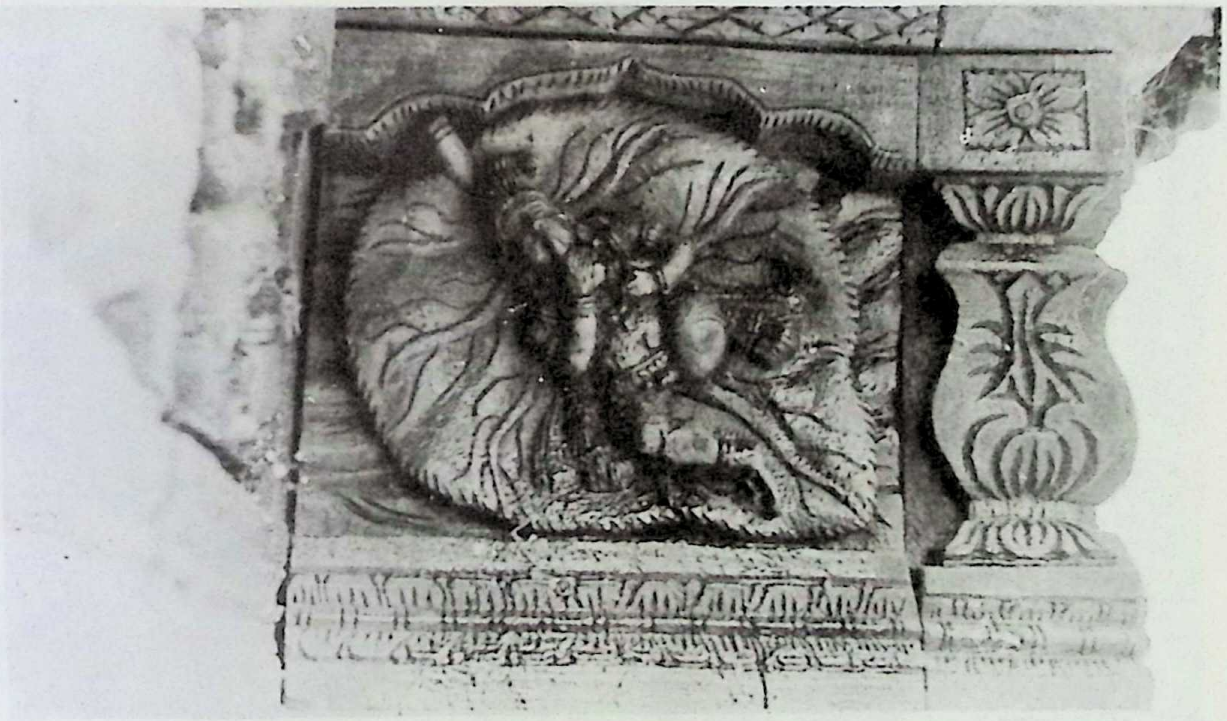
29. Sesasayı, Shenkottai.

30. Sesasayı, Tirumalapadi.

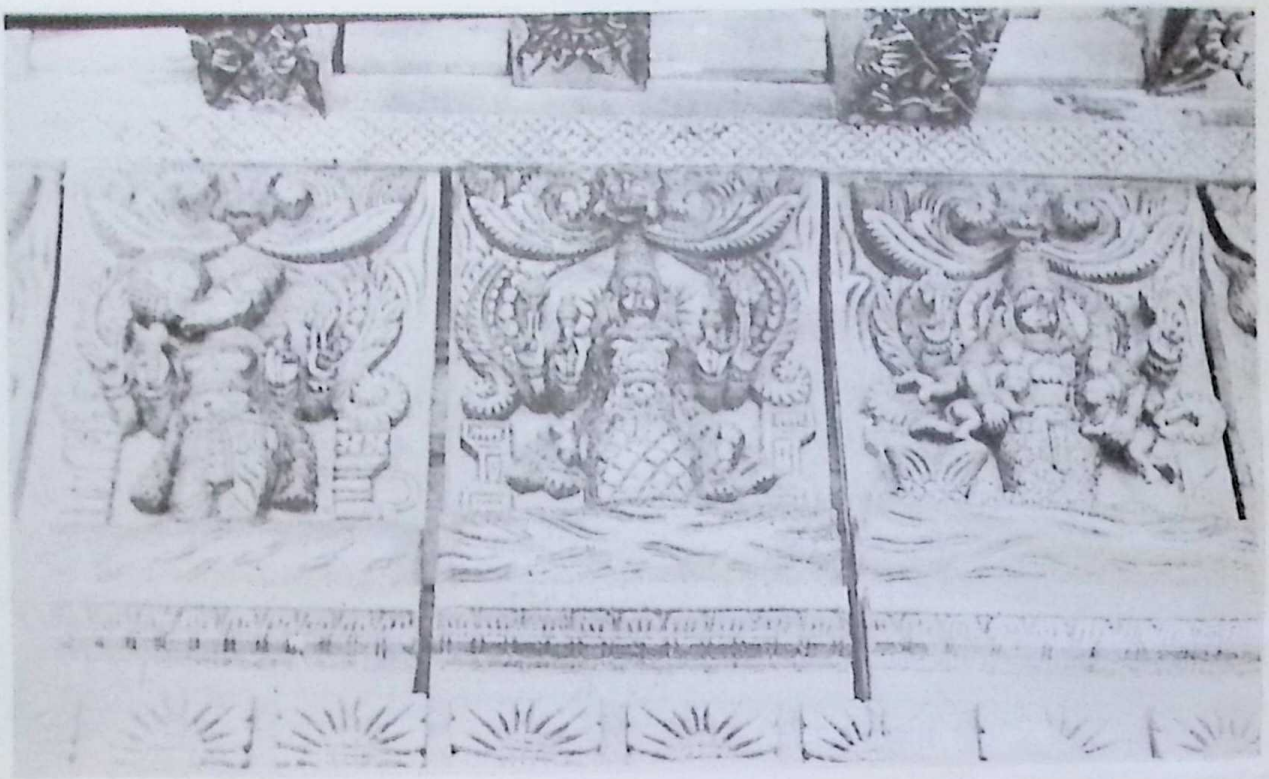
31. Gītopadesa, Tirukkoshtiyur.

32. Pūtana vadhaṁ, Vaduvur.

33. Adinatha and Sesasayı, Rasipuram.



34. Vatapatrasayı, Mondipalayam.

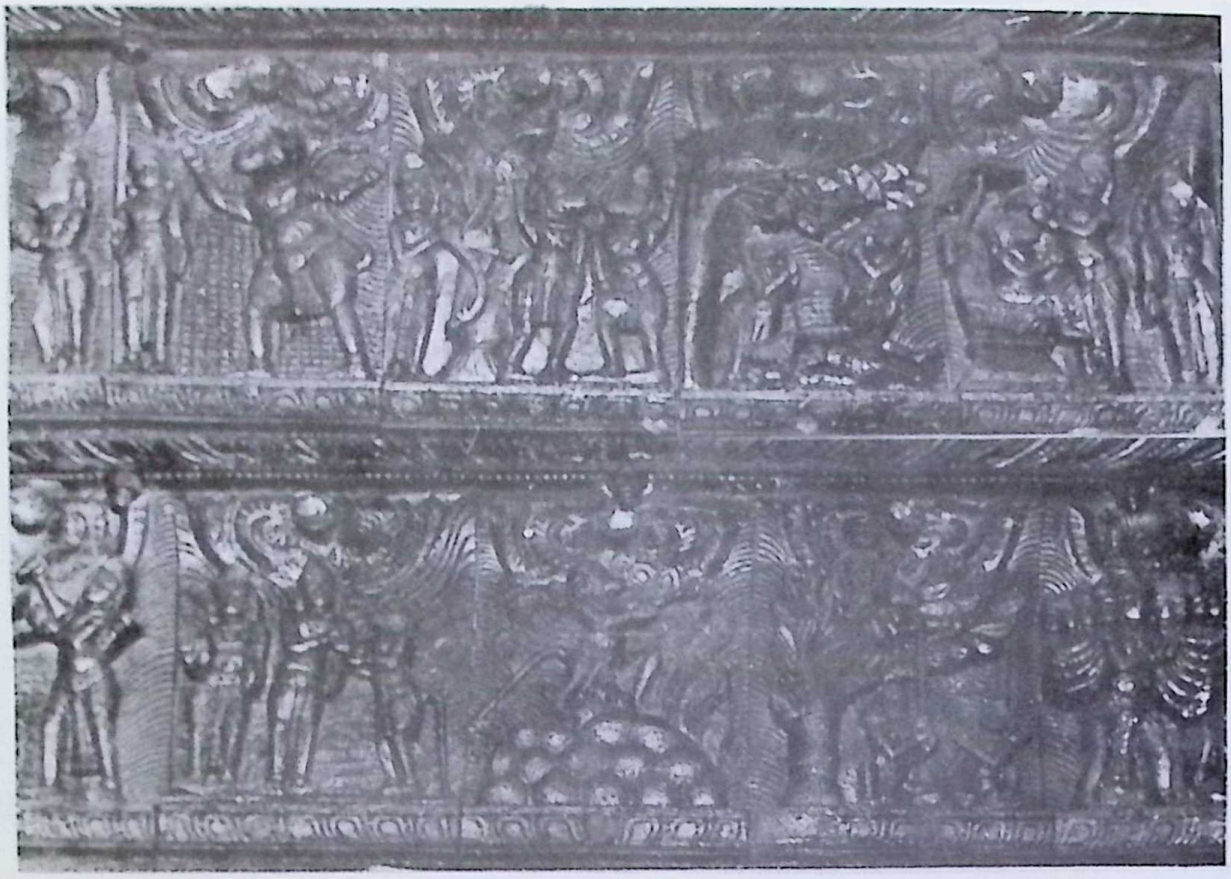


35. Varaha, Kūrma and Matsya, Mondipalayam.

36. Nrsimha slaying Hiranya; Ravana, Udumalaipeṭṭai.

37. Krsna-līla (stealing butter), Kumbhakonam.

38. Krsna-lìla (Gopīvastrapaharana),Alvartirunagari.



39. Ramayana events, Thanippaḍi.

40. Ramayana events, Thanippadi.

41. Rāmāyana events, Thanippaḍi.

42. Fall of Jatayu, Vaduvur.

43. Three Ramas, Vellore.

44. Ravana as mendicant, Vaduvur.

45. Sri Rama on Hanumat vahana, Tirukkoshtiyur.

46. Krsna and Satyabhama on Garuda, Kumbhakonam.

47. Lingodbavamurti, Virinchipuram.

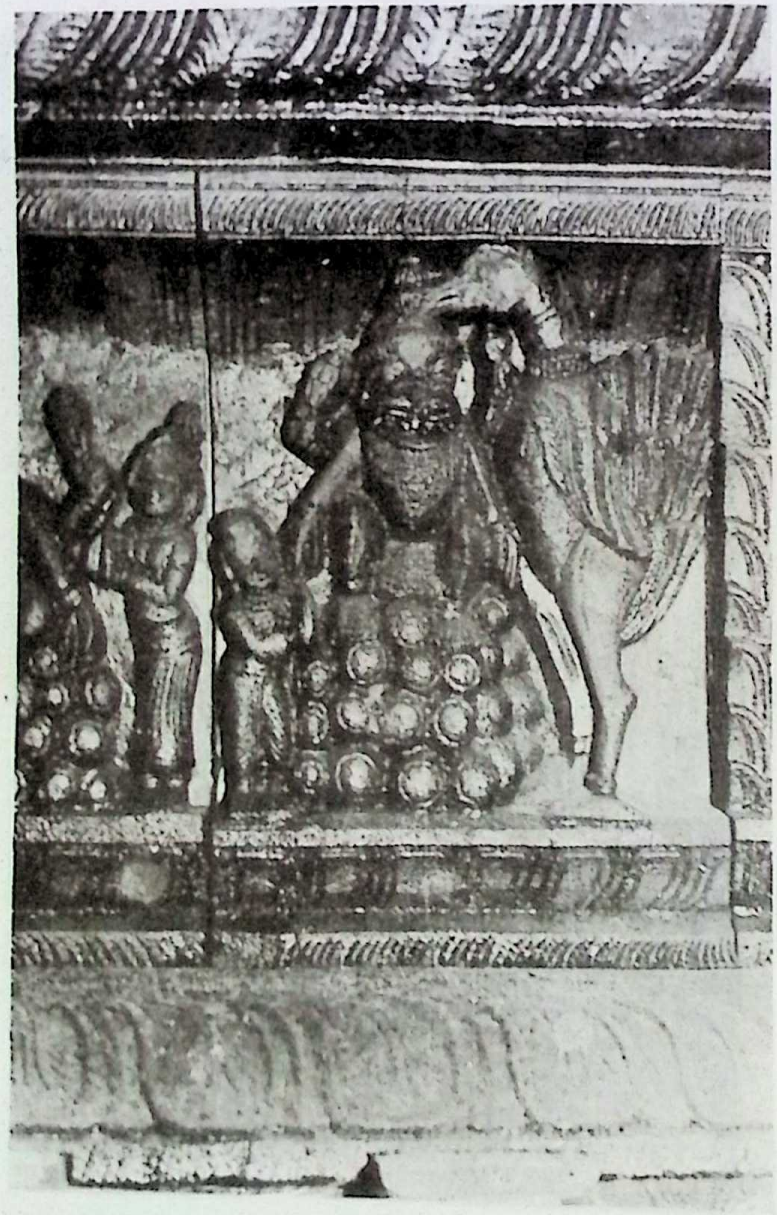
48. Bhuja Linga, Tiruvarur.

49. Ardhanārīsvara, Siṅgampuṇari.

50. Descent of Ganga, Kalayarkoyil.

51. Siva feeding swains, Tiruvarur.

52. Gangadharamurti. Parudiyapparkōyil.



54. Yoga Nrsiṁha, Thanippadi.

53. Nīlakantha, Lalgudi.

55. Bhiksatana, Erode.

56. Tripurantaka, Tirubhuvanam.

57. Kannapa Nayanar, Narttamalai.

58. Kundodhara drinks off Vaigai, Kōvilpatti.

59. Kālāri, Sennimalai.

60. Candikesvara, Tirukkadaiyur.

61. Brahma, Periyakuḷam.

62. Dancing Brahma, Tirukkadaiyur.

63. Brahmī, Tittagudi.

64. Mahiṣasuramardinī, Tittagudi.

65. Kali dancing, Tirukkadaiyur.

66. Devi on Vrsabha vahana, Arimalam.

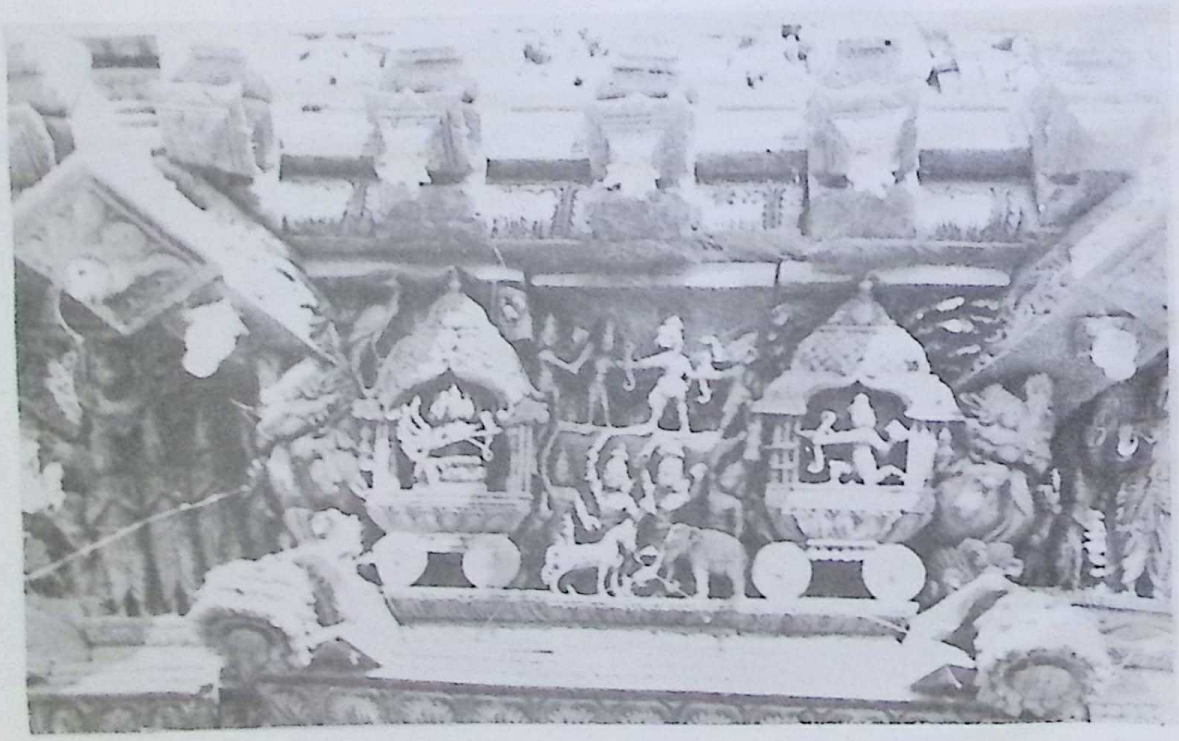
67. Vighneśvari, Vāsudevanallur.

68. Natya Ganapati, Singampunari.

69. Cāmunda, Tiruvadanai.

70. Atmalinga Episode, Sīrappalli.

71. Ucchista Ganapati, Kumbhakonam.



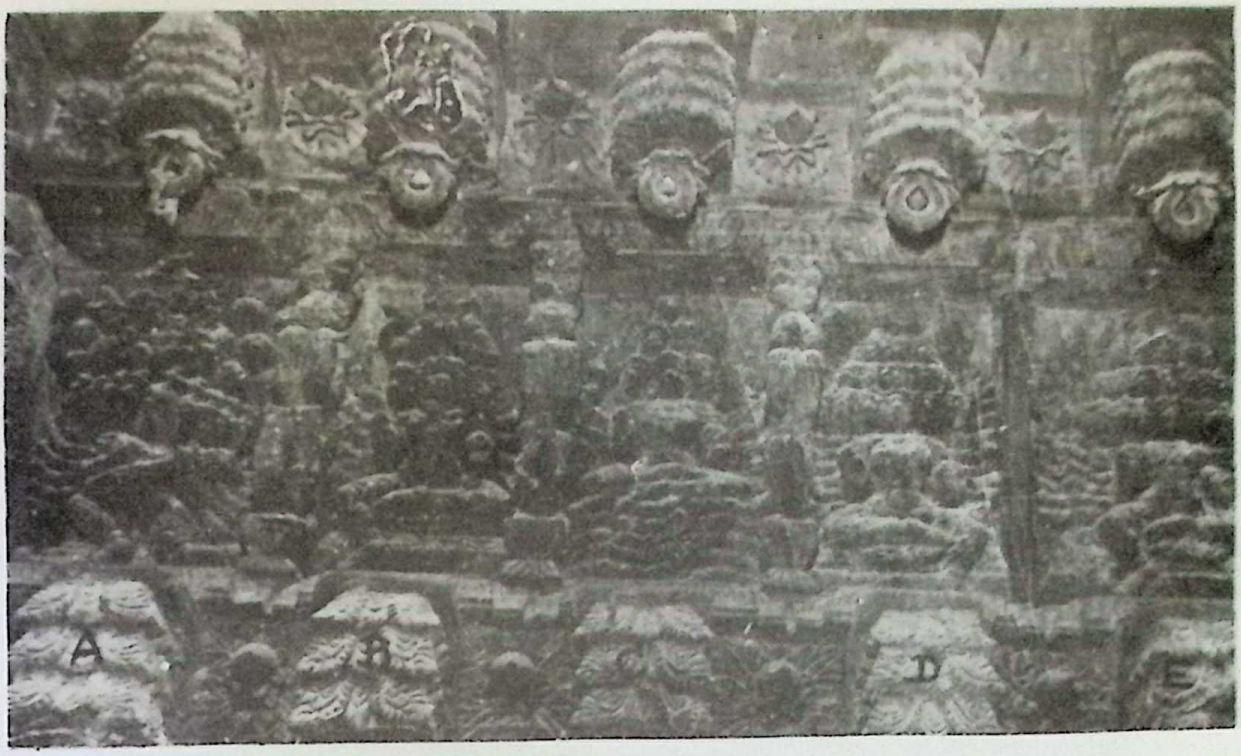
72. Karttikeya's war with demons, Vaidīśvarankoyil.

73. Skanda as teacher, Parudiyapparkōyil.

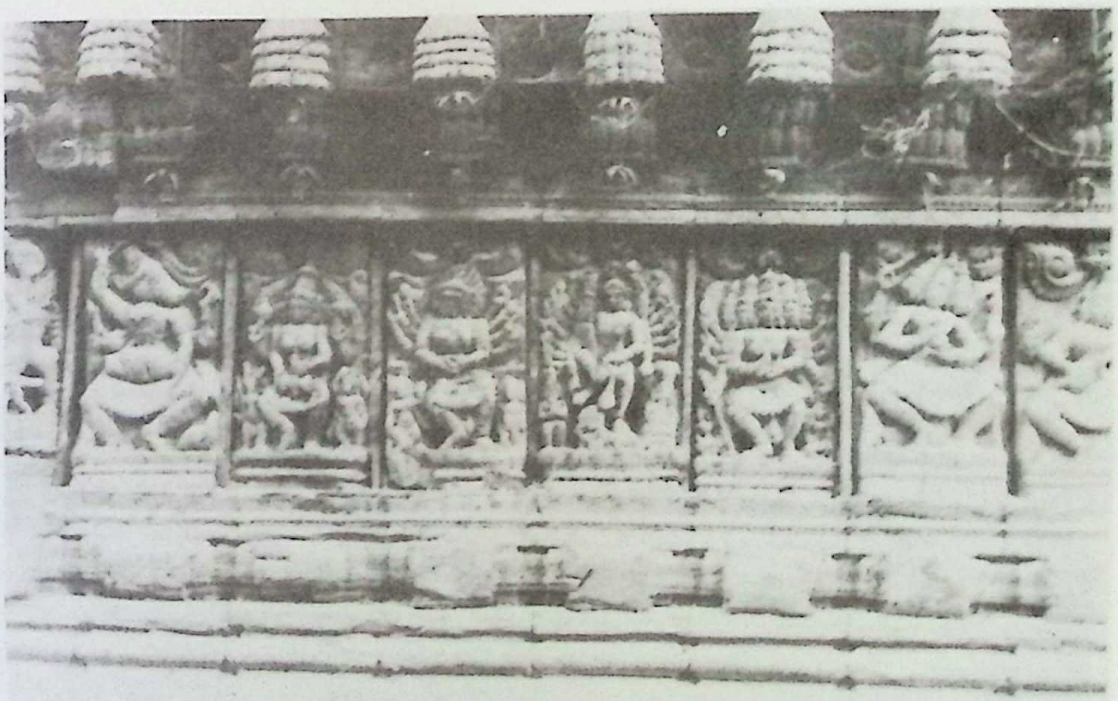
74. Vāyu, Alagarkoyil.

75. A five faced God (Visvakarma?), Srırangam.

76. Yama, Tiruvarur.

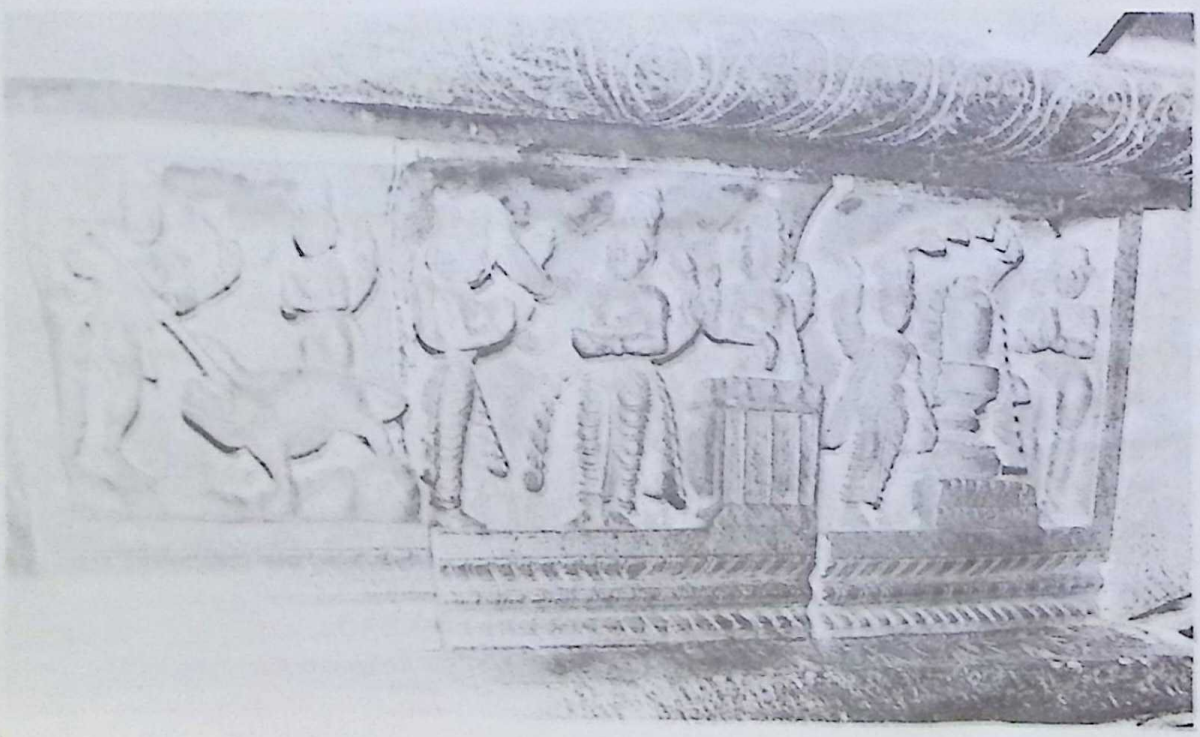


77. A panel of polycephalous gods, Villiyanur.



78. Urdhvatandavam panel, Tittagudi.

79. Rahu and Ketu, Tirumalperu.



80. Varahagarvabhanga, Brahmasasta and Nagalinga, Malaikkoyil.

81. Nrsimhī, Sakkottai.

82. Agni, Tiruvarur.

83. Manmatha, Alvartirunagari.

84. Rati, Alvartirunagari.

85. Aśvini devata, Singampunari.

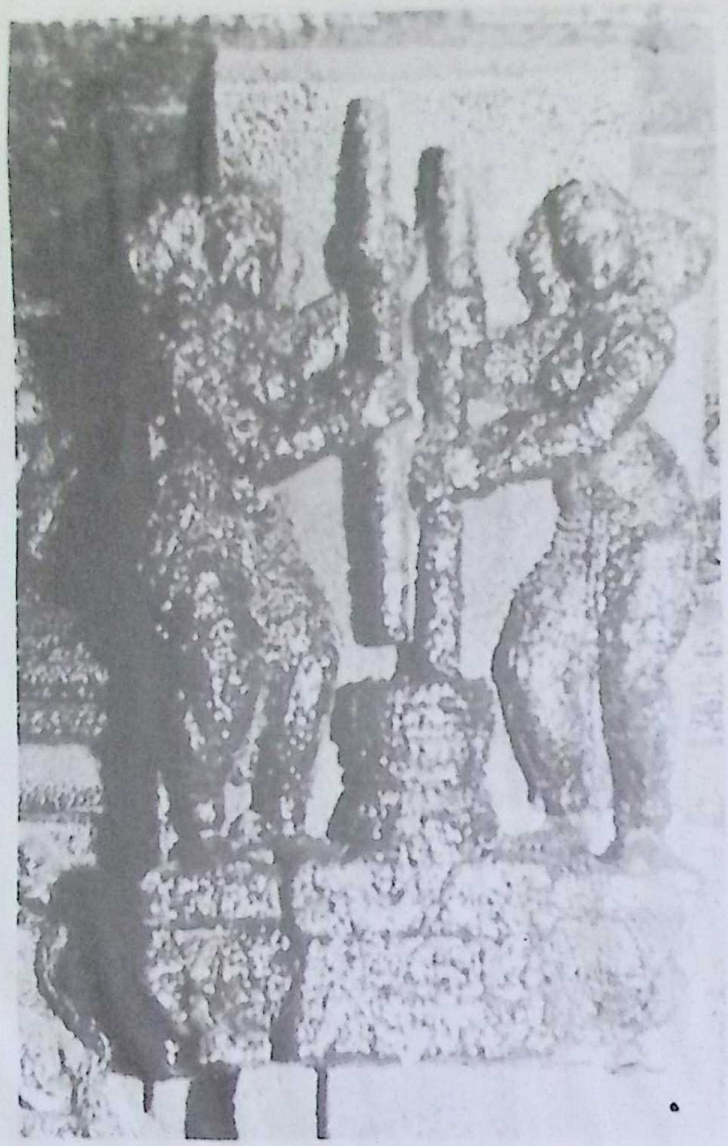
86. Karuppanacami, Siṅgampunari.

87. Śrī Ramanujacarya, Śrīperumpudur.

88. Brngi, Tiruvalam.

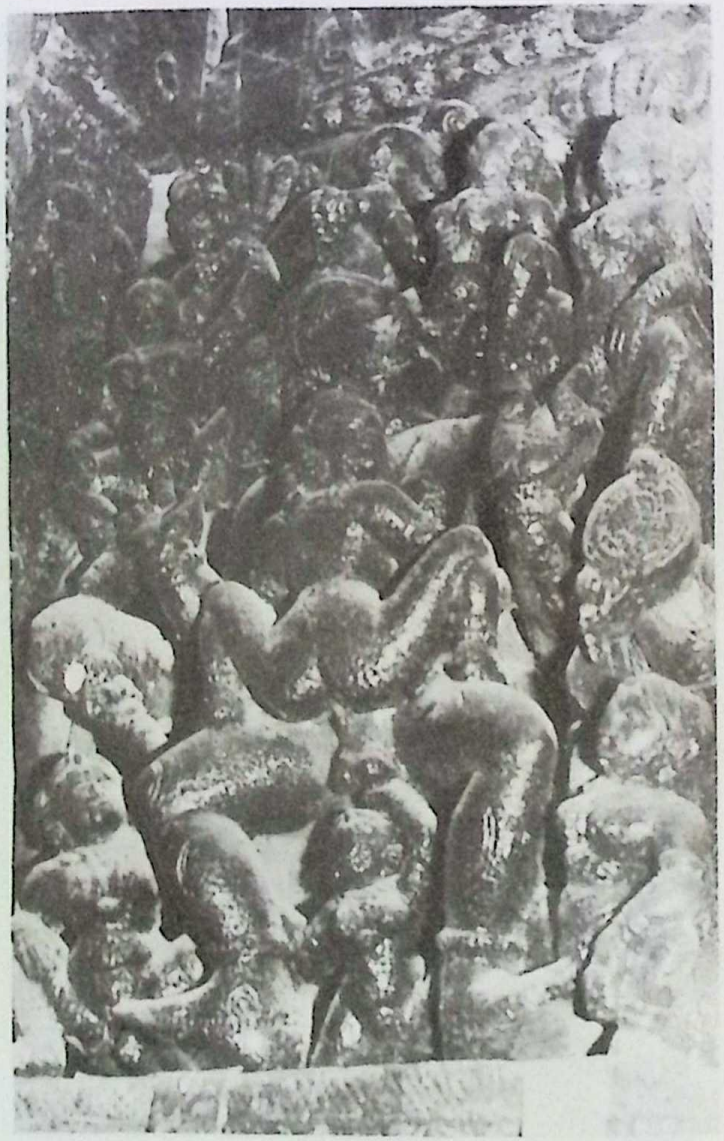
89. Manuniticola episode, Tiruvarur.

90. Manuniticola episode, Tiruvarur.



91. Women husking paddy, Alagarkoyil.

92. Kāvadi, Singampunari.



93. Erotica, Srirangam.

94. Yoni cult, Madurai.

95. Group sex, Sivakasi.

96. Bestiality, Sivakasi.

97. Erotica: Acrobatic pose, Sīrkali.

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98. Charioteer, Padmanabhapuram Museum.

99. Artist at work, Kanchi.

100. Artists at work, Kanchi.